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ABSTRACT

Contents of this issue are as follows: "Audio-Visual Material Development for Suggestopedic Classes" by Charles Loch (16 pages), "Suggestopedia Applied to Elementary Reading Instruction" by Allyn Prichard and Jean Taylor (5 pages), "Suggestology or Hypnosis--It's All in the Label" by Harry E. Stanton (5 pages), "Overcoming Audio-Lingual Rigidity in the Foreign Language Classroom" by Constance K. Knop (15 pages), "Adapting Suggestopedia to Mass Instruction: Taking English to a Wider World" by Douglas Shaffer (13 pages), "Barriers to Suggestion and the Suggestive Set-up: Their Alignment within Fields of Human Consciousness" by Allyn Prichard (9 pages), and a review of "La Suggestologie: Les theories revolutionnaires du Dr. Lozanov et leurs applications en pedagogie, psychologie et medicine" by Clyde Thogmartin (7 pages). An index to Volume 3 of the journal is appended. (JB)

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THE JOURNAL OF SUGGESTIVE-ACCELERATIVE LEARNING AND TEACHING

Volume 3, Number 4 Winter 1978

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Audio-Visual Material Development for Suggestopedic Classes[1]

Charles Loch
Trenton, New Jersey

Abstract

An experiential presentation designed to demonstrate the integration of suggestopedic and transpersonal education techniques was offered to the participants of this conference. The presenter's experience with developing audio-visual learning materials drawing on these techniques was shared, along with tips for developing and using similar materials in a wide range of classrooms.

Introduction

I'm here today by accident, chance, luck, synchronicity, etc. - whatever you wish to call it. I'm very glad to find you, the Society for SALT, at last. I've been searching for something like SALT for years. I'm lucky; others are still searching.

Please make it easier for the others to find you. Come out of the closet| Set up demonstration projects like Allyn Prichard did. Apply for grants from such sources as administrators of state and local monies allocated through:

-Public Law 94-142 (The Education of All Handicapped Children Act of 1975), and
-Public Law 94-482 (The Education Amendments of 1976).

Or, compete directly in one of these grant competitions administered nationally through the United States Office of Education, Bureau of Education for the Handicapped:

-Handicapped Model Programs
-Handicapped Media and Captioned Films for the Deaf
-Handicapped Field Initiated Research

Or, through the national Fund for the Improvement of Post Secondary Education, administered through the secretary's office of the United States Department of Health, Education, and Welfare.

A person in Washington, D.C. who can give you advice and possibly help you obtain federal funding in other ways is:

Jerry Fletcher
Senior Policy Analyst
Education/HEW, Room 317-H
200 Independence Avenue
Washington, D.C. 20201
ph. (202) 245-8266

[1] This article is from the proceedings of the Third International Conference on Suggestive-Accelerative Learning and Teaching and Suggestopedia, April, 1978.

Jerry is liason for a major HEW project designed to explore transpersonal education. The project's co-sponsor is the Office of Technology Assessment, an advisory arm of Congress. Also interested in the project are the American Educational Research Association, and the *Phi Delta Kappan*. Additional details can be found in the March 6, 1978 issue of the *Brain/ Mind Bulletin*.

I can see all of this activity going on right now; and I have an intuitive feeling that the time is ripe to spread the word on SALT.

I say this from outside any educational establishment. My background is a combination of industrial training and guidance counseling. I have had extensive experience working and consulting in industrial training. I still look there for cost-effective innovation. You can too. If you can sell industry on the idea that SALT can speed up training, thereby saving training cost dollars, industry will quickly snap SALT up. But, you've got to show them its potential first. This usually requires a demonstration project.

From my training in guidance counseling, I have for years been trying to program guidance and counseling techniques into instructional materials for the use of both teachers and students. Good teachers automatically use guidance and counseling techniques in their teaching. Guidance and counseling and teaching are really different examples of the same process - learning. In guidance and counseling more value is put on the learner. In teaching, the value is on the content. Lozanov knew this too.

In any case, my present job, developing learning materials, requires me to stand in the mainstream of educational practice and attitude. Thus, I usually know what goes on all over the country. This is how I can say the time is ripe for SALT.

The time is also ripe for an organization like this one, founded in Iowa. Let me tell you what Iowa symbolizes to someone not from the midwest. Iowa is a great location for SALT to be headquartered. The location will help the society because of Iowa's image as the heartland of America, as the sign at the airport proclaimed. Iowans are looked on by the rest of the country as being hard working, level headed, and conservative. People elsewhere will say, "If they're doing it in Iowa, it must work. Otherwise they wouldn't bother with it."

To press the point home, how many of you have heard of Eckankar? This religious-philosophical group, subtitled "The Ancient Science of Soul Travel", is headquartered in Las Vegas, Nevada. Can anyone take seriously a group whose offices are imagined to be sandwiched among the slot machines of Las Vegas? SALT is suggesting something to the rest of the country by its location. It has credibility.

There is an American Indian spiritual metaphor of life. The east where the sun rises is the land of beginnings and of birth. The south is the land of growth and experience. The west is the land of endings, of death - the sun sets there; the day ends. But, the west is also the land of rebirth. It is someone else's east. The north is the land of the demons. Cold, snow and wind come from there. The center, however, is where the developing soul of a person or a nation resides. It is always within you wherever you may travel. Iowa metaphorically represents this to the nation. Iowa is a centering.

Affective Goals of this Session

When I chose to give this paper I was faced with the dilemma of how best to use my time with you. I saw three goals as being possible:

1. Cognitive. I could tell you about what I have done and how you

can do it.

2. Performance. I could help you develop some sample materials for a suggestopedic class.

3. Affective. I could share with you the feeling of what I have done, so you will hopefully feel something similar in your work.

I chose to work toward the affective goals. Without feeling, no good will come.

Now let's get comfortable (speaker removes coat to illustrate his words). After all, we all know learning should be a pleasant and comfortable experience.

The following outline which you can all see here on the overhead projector screen lists the points which we'll be exploring together today:

Development of Suggestopedic Audio-Visual Materials

I Preliminary Work: Small steps in many directions

A. The development of Multi-sensory training materials for adults at Allegheny Airlines.

B. The development of an experiential model for teaching employability attitude behaviors to high school students.

C. The development of materials to teach the use of common hand tools and building materials to elementary and handicapped students.

II The Present Effort: Weaving suggestive elements together into an audio-visual program.

A. The larger instructional setting
   1. Arranging a learning supportive environment.
   2. Establishing a suggestive positive atmosphere.
   3. Calming students with relaxation techniques.

B. Presenting the content
   1. Audio
      a. The selection of the narrator by voice quality
      b. The selection of a narration tempo close to normal body rhythms
      c. The development of the narration in a story format to enhance imagery
   2. Visual
      a. The depiction of words in images
      b. The development of a restful, nonthreatening, easily accepted visual style

C. Practice
   1. Built-in practice
      a. Individualized practice sheets
      b. The development of group fiction

D. Evaluation
   1. Built-in quizzes
      a. Self scoring control quizzes
   2. Pre-Post Testing

3. Experimental vs. Control students
4. State-specific effects

III. Future Developments: The Audio-visualization of the complete SALT method

A. Taking full advantage of media.
B. Working with the mentally retarded.
C. Developing SALT learning strategies in students via a SALT teaching process.

Some of the materials mentioned in this outline contain some aspects of suggestopedia such as the use of images, music, the practice of behavior in simulated social situations, evaluation and reinforcement. And all of these materials have been used within a larger suggestopedic-type learning situation containing a supportive learning environment, a suggestive-positive atmosphere, and the calming of students with relaxation techniques.

About the Presentation

The presentation of details supporting the points of my outline will in itself attempt to use *some* suggestopedic techniques to help you learn the material. Some of these techniques I will explicitly point out to you, others I won't. I'll be attempting to practice what I preach. Included in with the suggestopedic techniques will be some others borrowed from transpersonal education. The purpose of all of them will be to share my experiences and feelings with you in a very strong way.

Before I begin, however, I want to let you know more about my background that qualifies me to do this with you. In an American equivalent to the implicit respect for the suggestopedic instructor in Bulgaria, I am establishing my credentials, my authority, with you.

My undergraduate degree and a great deal of further study had been in the areas of physiological phychology, learning, and behaviorism. I think B. F. Skinner is one of the greatest psychologists that ever lived because he wrote about the hope for changing any behavior anyone might possess. If you read him carefully, he does not write only about conditioning insignificant responses such as rats pressing levers, or pigeons pecking buttons, but he opened the door to learning and changing higher order mental processes, to bio-feedback, and to the guided imagery techniques which originated with the cognitive psychologists who took Skinner's work beyond the objectively observable physical response. Skinner even has a few things to say about why a supportive learning environment, such as that advocated by Lozanov in his suggestopedia, works. Skinner's work in its pure form has vastly added to the potential for humanistic learning. Unfortunately, he has been grossly misinterpreted by others.

At a graduate education level, during my work on a master's, and doctorate in counselor education (which is still unfinished because I've been too busy doing things in the real world) I was exposed to and absorbed a great deal of theory and practice in humanistic and transpersonal psychology and education.

I have used both levels of my academic roots working with such or-

ganizations as the American Institutes for Research where I was a curriculum coordinator for an experimental vocational school, at Allegheny Airlines where I was in charge of the development of all new instructional material for all employees except pilots and mechanics, at Educational Testing Service where I was in charge of development of all new vocational and career guidance programs, at Methods of Intellectual Development, Inc. , or MIND, Inc., where I helped develop an industrial consulting division of the company and in my present position as Vice President of Research and Development at PREP, Inc. of Trenton, New Jersey where I've directed the development of over one hundred audio-visual learning programs.

Now, I'm asking for your cooperation in a pleasant learning experience.

The Experiential Session

Let's begin by taking a big stretch. Please stand up and stretch your arms high into the air. Go up onto your toes and bend your body backwards as far as it will go. Now, rotate the upper part of your body in a circle keeping your muscles stretched out as much as possible. Go around once| Twice| Three times| Good|

Will the two of you sitting closest to the light switches dim the lights until you can just barely see? Thank you.

Now sit back down in whatever position is most comfortable for you. Try the open-up stance if you want. Sit back against your chair with your feet flat on the floor. Your hands are hanging loosely in your lap or resting on your legs.

Next we'll be taking some deep breaths. Close your eyes to concentrate on your breathing. You'll be breathing through your nose. You'll be breathing in for a count of two, and thinking the word "relax"; then, holding it for a count of four; immediately thereafter you'll breathe out to a count of two, and say the word "relax". Then we'll start over again. Remember, breathe in and think "relax" for a count of two; hold it for a count of four; breathe out and say "relax" in two. Two, four, two - thinking and saying the word "relax". Ready? Inhale-one-two. Hold-one-two-three-four. Exhale-one-two. (This cycle is repeated six times substituting the word "relax" for the words "inhale" and "exhale".)

Now that you are relaxed imagine yourself lying on your back on the cool green grass. You're a child again. See yourself lying on the soft, cool green grass. Be yourself lying on the soft, cool green grass. Move your hands and arms slowly over the cool green grass feeling it. Smell the cool green grass.

You're looking up into a deep blue sky. Notice how deep and blue it is. A small hazy white cloud is now drifting into view. Watch it and see its edges disappear into the deep blue sky.

Feel the warmth of the sun on your face. You're very comfortable with the warmth of the sun on your face and with a slight breeze that is blowing. Very comfortable. Gaze up into the sun. It won't hurt your eyes. You're seeing the sun as a bright yellow disk in the deep blue sky. You can look directly at it for as long as you like without it hurting your eyes.

A picture is beginning to form on the disk that is the sun. It is a picture of you in a past learning experience you truly loved. It is very clear now. You can see yourself and feel yourself smiling and being very happy in a past learning experience.

Now the picture on the sun is changing. You can see yourself where you're sitting in this room, at this conference, listening to me now. You're very, very happy. See it. Feel it. Happy and smiling. All on the face of the sun.

See the light from the sun coming down to you, lying in the grass, and beginning to fill you up. First your face is warm and bright. It feels so good. The warmth and brightness is spreading to all parts of your body. You are becoming a sun, yourself. You are a sun shining back at the sun in the sky. The two of you are connected. And you always have been.

See this picture in your mind as together you chant these words after me in the same tone of voice I use:

Speaker (in a normal voice):	The sun is light.
Participants:	The sun is light.
Speaker (in a loud voice):	The sun is light.
Participants:	The sun is light.
Speaker (in a soft voice):	The sun is light.
Participants:	The sun is light.
Speaker (normal voice):	The light is wisdom and knowledge.
Participants:	The light is wisdom and knowledge.
Speaker (loud voice):	The light is wisdom and knowledge.
Participants:	The light is wisdom and knowledge.
Speaker (soft voice):	The light is wisdom and knowledge.
Participants:	The light is wisdom and knowledge.
Speaker (normal):	I am the sun.
Participants:	I am the sun.
Speaker (loud):	I *am* the sun.
Participants:	I *am* the sun.
Speaker (soft):	I *am* the sun.
Participants:	I *am* the sun.
Speaker (normal):	I am the light.
Participants:	I am the light.
Speaker (loud):	I *am* the light.
Participants:	I *am* the light.
Speaker (soft):	I *am* the light.
Participants:	I *am* the light.

Speaker (normal):	**Here comes the sun.**
Participants:	**Here comes the sun.**
Speaker (loud):	**Here comes the sun.**
Participants:	**Here comes the sun.**
Speaker (soft):	**Here comes the sun.**
Participants:	**Here comes the sun.**

("Here Comes The Sun" by the Beatles from their *Abbey Road* album was faded in, played, then faded out.)

I. Preliminary Work: Small Steps In Many Directions

While relaxed and shining with wisdom and knowledge I will share some scenes with you that you'll be able to see.

Spread the sun that you see in the sky over the whole sky until the whole sky becomes like a giant television screen. In the center of this giant screen you can see a long table covered with a dark green table cloth. Around the table you can see about twenty-five very pretty young girls. It is early in the year of 1969 and these girls are in a hostess training class at Allegheny Airlines.

You can see that they are very sad and unhappy. Their faces and body postures reflect this. They are very worried.

Lying on the green tablecloth in front of each girl are five different diagrams of all the seats and equipment on each of the five different aircraft that Allegheny Airlines operates. Each girl has exactly one week to memorize the location of fifty different pieces of emergency equipment located on each plane. That's two hundred and fifty pieces of emergency equipment and their locations to be memorized.

Let the scene fade out and be replaced by the same girls at the same table one week later. The girls look very tired. Most of them have been up all night trying to memorize the equipment. No girl feels confident about what she has to do. They are all scared. You can feel their anxieties and the butterflies in their stomachs. In front of each girl is a manilla envelope with words stamped on it that say: "FAA Emergency Equipment Examination". Each girl opens her envelope and takes out five blank aircraft cabin diagrams. The girls have two hours to fill them in. One girl feels weak like she will faint. Another feels like she will throw up. Five more go blank. They suddenly can't remember a thing.

The scene is fading again and is replaced by the same girls at the same table one week later. Seven girls are missing. These girls failed the exam and have been dropped from training. They have lost their jobs.

The scene is changing again to six weeks in the future. The same table is there but there are thirty new girls who have just been given the same memorization assignment. But, now the instructor is leading them to relax and see familiar objects and sights in their minds.

Later that night the girls and their diagrams are all standing inside an immense airplane hangar as big as a football field. Parked in the hangar is each of the five aircraft they must memorize. The girls are going from one aircraft to another locating each piece of equipment on each plane, then checking it off on their diagram. As they find each piece of equipment they are touching it, picking it up to see how heavy it is.

They are also rapping it with their knuckles or scratching it with their nails. Finally, they smell it and lick a portion of each piece to get a sense of taste of it.

When they're finished with each aircraft, they sit down in a large conference room at the hangar and fill in blank cabin diagrams with the locations of the equipment they have just located.

The next morning in class they are relaxed by their instructor and relive a guided fantasy of their journey through each aircraft. Immediately afterwards they complete more blank diagrams. They do this every morning for a week.

On the morning of their exam, they relax themselves and conduct their own journey through each aircraft, filling in the examination diagrams as they go.

One week later all are still in class. None have lost their jobs.

Now see another scene forming on your screen. It is four years later; and it is the office of an employment manager for a large company in Baltimore, Maryland. The door to the office opens and a young black youth, just out of high school, walks into the room. He has come to apply for a job. See him wearing clothes too casual for a job interview. See him slouch down in the chair while the employment manager talks to him. Notice that he looks down at the floor and never makes eye contact. When asked a question, he simply answers "yes" or "no" or gives as few words as possible. Look over the shoulder of the employment manager at the very brief handwritten letter the youth had sent the manager asking for a job interview. Feel his embarrassment, anxiety and bewilderment at being in a strange office with a very intimidating employment manager asking him very strange questions. See him leaving at the end of the interview feeling very disappointed and resentful while the manager just looks after him and shakes his head. He had expected something better too.

Let this scene fade before your eyes. When it is gone split your screen in half. On the left half, see an instructor in Bulgaria at the Institute of Suggestology and Suggestopedia presenting new material to a foreign language class at the beginning of a class. On the right half of your screen see another Baltimore high school student talking with a group of older youths who are already working at the factory. Listen to them tell him how to apply for an interview and how to act when he goes.

Now, on the left side of your screen see the students in the Bulgarian suggestopedic language class acting out a skit in the foreign language. They are practicing ordering food in a French restaurant. Over on the right side of your screen see the high school student in Baltimore in a classroom skit role-playing a job interview.

Finally, on your left screen, see the Bulgarian suggestopedic class sitting in a real French restaurant ordering actual food. They are laughing and smiling, obviously pleased with themselves. On the other side of your screen, see the Baltimore high school student walking through the door of the employment manager's office for the large company in Baltimore. He is dressed very business-like. He sits on the edge of his chair and looks the employment manager in the eye as he talks to him. Listen to him tell the manager about his abilities and how he thinks they match the job he is applying for. See his neat typewritten letter of application lying on the manager's desk. Feel his confidence. See smiles on both his and the manager's faces as he leaves the office.

Now see another class of Baltimore high school students in a classroom being relaxed by their instructor. On the other side of your screen see a new language class being relaxed for their first seance at the Institute in Bulgaria. Listen to the Institute instructor weave new vocabulary words into a guided fantasy about a plane ride in Italy. Now

open your eyes for a few seconds and follow along on this adventure.

(Frames 13 through 19 of Cartridge 1, Adventure 1, "The Part Time Job", of the *Employability Attitudes System* copyright 1975 by PREP, Inc. of Trenton, New Jersey were presented.)

Frame #13

Visual description. Pat, Bob and Debby sitting on a park bench. Title "The Part Time Job" is superimposed.

Narration. Adventure Number 1, "The Part Time Job", is all about Pat, Bob and Debby. They want to tell you about some things that happened to them after they decided to get a job. Follow along as they tell their story.

Frame #14

Visual description. All three looking at classified section of a newspaper spread across their laps.

Narration. While looking through the newspaper, Bob found an ad for a job everyone wanted to apply for at the Flying Fingers Filing Firm. The Company is looking for part-time evening workers who can type and file.

Frame #15

Visual description. Bob looking up at viewer for help. Pat and Debby trying to convince him of their separate opinions.

Narration. Bob can type 80 words per minute. Pat told him he should write a letter telling the employer how good his typing skills are. Debby told him he should not tell the employer very much about himself in his letter. Instead, he should just ask for an interview.

Frame #16

Visual description. Question 1 options: 1) Tell how good your skills are, 2) Ask only for an interview.

Narration. Here is Question Number One. Put yourself in Bob's place and pick the box which comes closest to what you would do. Would you tell how good your skills are, or would you ask only for an interview?

Frame #17

Visual description. Close up of Pat looking puzzled and balancing a writing tablet on each knee while holding a pencil in each hand.

Narration. Pat thought about writing her own resume to send to the employer. One idea she heard about is to write down, in a story, all the information she can think of about herself. But most of the resumes she has seen just list personal information and experience on a page or two.

Frame #18

Visual description. Question two options: 1) Write several pages about yourself, 2) List personal information and experience.

Narration. If you were Pat, which of these statements comes closest to what you would do? Would you write several pages about yourself or would you list information about yourself? Answer question two.

Frame #19

Visual description. Debby talking on phone in a phone booth. Pat and Bob standing outside.

Narration. Debby didn't want to wait for the company to answer a letter. So, she decided to call them for an interview. During the phone conversation, her friends asked her to make appointments for them. However, when Debby was asked where Pat had worked before, she couldn't remember. Should she ask the interviewer to hold on a minute until she gets the name right, or should she just tell him that Pat worked at "one of those big stores downtown"?

Now clear both sides of your screen and join them together again into one giant screen stretching all the way across the sky. We're moving on to a new learning problem.

See an eskimo ivory carver sitting in front of his igloo somewhere within the Arctic Circle. Notice the chunk of ivory about the size of his fist that he is holding in his hand. Watch him as he stares intently at the ivory as he turns it around and around in his hands. Now, move behind his eyes and look at the ivory as he sees it. Right away you notice that he sees the outline and shape of a tiny polar bear in the ivory. He is looking at the polar bear from all sides. While you as the eskimo are marveling at how the polar bear was able to get himself into the unique crouching position he is in inside the ivory, your hand is reaching down and picking up just the right carving tool to cut the extra ivory away and release the bear. Now as you raise the tool and begin cutting through the ivory you let the tool tell you when you are using it right. As you hold it properly, it feels like an extension of your hand and fingers. As you apply just the right amount of pressure, the tool slides through the ivory like it was butter. Soon, you find you have cut away all of the extra ivory and a polar bear carved from ivory is crouching on your hand.

Let the vision of the polar bear, your hand and the land of the eskimo fade from your screen. Forming to take its place, you see a seventh grade educable mentally retarded student working on a project in a wood-working shop. First, he is measuring with a tape measure along a wooden board. He only loosely holds the tape against the board. Thus, he makes an incorrect measurement. Now he picks up a crosscut saw and begins to saw through another board he measured earlier. As he cuts, the saw sticks and bows out so he pushes down on it with a lot more pressure. The cut begins to zigzag crookedly down the board.

Sometime later, as he begins to fit the pieces of wood together, he discovers that the boards look very unattractive, with extra saw cuts all over their edges; and they are the wrong size. Move into the student and feel his terrible frustration at being unable to figure out why he can't use tools, why they won't work right for him. Now move ahead in time and see the student grown up with a home of his own. See the kitchen spigot leaking. See the plaster falling off one wall. See a cracked wooden window frame needing replacement. Move into the student again and feel his sense of being overwhelmed by all the dreaded repairs he needs to make.

Now open your eyes for a few seconds and watch this.

(Frames 6 through 12 of Cartridge 1, *Tools and Materials Introduction*, copyright 976 by PREP, Inc., of Trenton, New Jersey were presented.)

Frame #6

Visual description. A hammer.

Narration. Throughout the program, you will be working with tools like the hammer shown here.

Frame #7

Visual description. Pieces of wood and nails.

Narration. You will use the tools to work with materials like the wood and nails you see on your screen.

Frame #8

Visual description. Workman nailing two pieces of wood together.

Narration. When you use these tools to work on materials you will learn to perform processes. For example, when you use a hammer to nail two pieces of wood together, like you see in frame eight, you will be performing a process called fastening.

Frame #9

Visual description. Proper arm position for hammering while holding hammer.

Narration. In the process of fastening, you use the hammer like it is a harder and more powerful fist on the end of your arm.

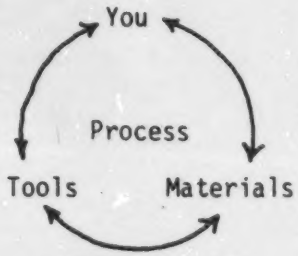
Frame #10

Visual description. Fist coming down on the sharp head of a nail.

Narration. All the tools are used to help parts of your body do a job they are not strong enough or tough enough to do by themselves.

Frame #11

Visual description. Illustration



Narration. So you are as much a part of a process as tools and materials. A process is everything together, you, tools, and materials all at once.

Frame #12

Visual description. Finger pointing to misuse of a hammer which is striking the head of a nail from an oblique angle rather than squarely.

Narration. Because you are part of a process, you can tell whether or not the process is working by things the tools and materials tell you while you're working. These are the things you can see, or feel, or hear. They'll be pointed out to you as you perform the processes.

Imagine yourself doing the following:

(Frame #89 of Project One: *Building the Frame Wall, Lesson One: Let's Practice*, of the Tools and Materials Program, copyright 1976 by PR EP, Inc., of Trenton, New Jersey was presented.)

Visual description. Hooking the tape measure's tab over the end of a piece of wood to be measured.

Narration. Since you are as much a part of the process of measuring as your tool and material, there are several things you must do to make the process work. First, hook the tab on the end of the tape over the end of the piece of wood as shown in frame eighty-nine. Make sure the tab looks and feels tight against the end of the wood. The way it looks and feels will tell you if you are using your tape measure correctly.

(Frame #64 of *Project One: Building the Frame Wall, Lesson Two: Let's Practice*, of the Tools and Materials Program, copyright 1976 by PR EP, Inc., of Trenton, New Jersey was presented.)

Visual description. Using a crosscut saw to cut straight through a piece of wood.

Narration. Now, still using your thumb as a guide, push the saw forward with an even stroke. Don't bear or push down on the saw. This will make the saw bind or stick in the groove you are cutting. Only push forward so that the teeth cut off a little bit more of the wood as the saw moves forward. This will make the groove deeper and deeper as the saw moves forward. If the saw sticks, it is telling you to stop pushing down and push forward instead.

Now close your eyes and see a class of seventh grade students imagining themselves performing these activities you just saw. Step inside one and feel the student's slight muscle movements as he or she performs this mental practice. Then feel the student actually measuring and cutting a piece of board. Notice how careful he or she is to hook the tab of the tape measure tightly against the end of the wood. Notice also as the student feels the saw beginning to stick, he or she stops pushing down and pushes forward instead.

Now, open your eyes and feel yourself inside the person you see in front of you.

(Frame #75 of Cartridge 2, *Tools and Materials Guidance*, copyright 1976 by PREP, Inc., of Trenton, New Jersey was presented.)

Visual description. A plumber attempting to loosen a large pipe under a sink, using a very large adjustable wrench.

Narration. A plumber needs a lot of physical strength to loosen pipe connections that may have rusted together over a time period of fifty years or more.

Close your eyes and see a career education class being taken on an imaginary tour of a plumber's career. Imagine yourself as one of the students. Feel yourself watching the plumber under the sink on the screen. Feel your muscles straining and your teeth gritting as all your physical strength flows into your muscles while you try to loosen the pipe.

II. *The Present Effort: Weaving suggestive elements together into an audio-visual program.*

Let this scene fade from your screen and see instead about two dozen fourth graders walking about a comfortable open space classroom. Watch them as they get out mats and pillows and lie down on the floor. Listen as their teacher leads them in relaxation exercises and helps them visualize a fun-filled positive learning experience from their past. Notice that every one of them is smiling.

The teacher is starting to play an audio cassette and show a filmstrip. Watch the kids as a sign of recognition spreads over their faces. They've heard the narrator speaking on the cassette somewhere before on radio or television. Listen to the narrator speaking in rhythm with the children's heartbeats. If you look closely, you can see the children's hearts beating under their shirts and blouses, in time with the narrator's voice. Listen to the narrator's words; he is telling a story about a national park ranger. The story has reading vocabulary and spelling words woven into it.

On the filmstrip screen the same story is shown as a series of images. Pleasant-looking cartoon characters are acting it out. Everytime the story uses a vocabulary or spelling word it is superimposed across a drawing showing its meaning.

At the end of the filmstrip, the words are shown again. Listen to the kids being led in chanting the words and spelling them to the rhythm of their heartbeats.

Now, the teacher is handing out practice sheets which the kids take with them to different parts of the open classroom to fill out on their own. As they finish, the teacher calls groups of the kids together and starts them on writing a skit in which the words are to be used.

Go one week ahead in time and see these students right after they have finished their skit. The teacher is handing them each a self-scoring quiz. Watch them take it. After it's over some of them group together for the next lesson, a few join another group of kids who are ready to begin working on a new skit using the same words.

At the end of the school year see all the kids sitting together in a big room with an equal number of kids who were taught in the regular way by a teacher who stood in front of a blackboard and wrote down words from their spelling and reading books. All of the kids are given a reading vocabulary and spelling test. Some of the kids in the room remember the test as being just like the real hard one they took last September. However, the students who you watched relax and learn don't think the test is very hard anymore. Just to make sure they do their best, though, they are relaxing themselves before they start the test. They have found that worked the best for them when they took their quizzes every week.

III. *Future Developments: The Audio-Visualization of the Complete SALT Method*

(Pachelbel's *Canon in D* by the Paillard Chamber Music Orchestra RCA-FRLI-5468A was faded in and played while the presenter synchronized his voice to the rhythm of the music for this section of the presentation.)

Clear your screen once again and listen to the music. It will help you relax while you lie on your green carpet of grass looking up at the blue sky and feeling a soft refreshing breeze blowing gently across your face. Listen and relax. Listen and relax. Listen and relax.

One question remains before us. As I ask it a magic typewriter will type each word in white on your blue sky. After I ask it, you will be able to see it and remember it as it stands out like a movie title in the sky. The question is: How can I use my knowledge of SALT to help students learn to tap their own resources?

Now, spreading across your screen in the sky see a typical SALT classroom with students learning by SALT techniques. Watch it for a moment and answer this question in your mind: What is the most important element in the classroom that if you took it away SALT would not work?

(pause)

I'm sure you've concluded that a highly trained SALT teacher is the most important element in a SALT classroom. SALT is teacher dependent.

Let the scene fade before your eyes and replace it with one of Owen Caskey standing before you at this conference telling you about a number of problems facing the adoption of SALT by the educational establishment. Hear him tell you, once again, about the educational establishment's resistance to change. Listen to his words.

How can we recast SALT to be student centered? See this question typed across your screen by the magic typewriter. How can we recast SALT to be student centered?

Audio-visual materials are a step in this direction. They can help a great deal to reduce teacher variance in the use of SALT techniques. We've seen some examples today of how that can be done.

In review, I'm going to point out some of the ways in which you can take full advantage of the media to enhance the power of suggestion to overcome the three barriers theorized by Lozanov. In general, organize media and content in a way that makes sense to the student. Thus, the logical barrier is overcome. Remember the explanation of "process" I shared with you from the program on using tools and materials? That explanation makes more sense to kids than it does to adults. Also, use media and content in a way that makes the student feel good. Thus, the intuitive-affective barrier is overcome. See yourself again for a moment as a sun filled with wisdom shining back at the sun and listening to the Beatles sing "Here Comes the Sun". Finally, make statements with media and content which seem morally right and ethically fair. Thus, the moral-ethical barrier is overcome. On the screen in your mind, see the magic typewriter typing out one of the questions it typed a few moments ago.

On a more specific level use colors for effect. Blue has a calming relaxing effect. See once again the blue sky over your head. See the fuzzy little white cloud drift into view. This image has been tested and has produced a high percentage of alpha waves in the brains of its viewers. Yellow (remember the sun?) enhances the memory of viewers. Red reminds people of blood and spurs them to action. Visualize these words typed in blood red on your screen: I must yawn! Effective isn't it.

Sounds can also be manipulated for effect. Listen to the rhythm of my voice. I am speaking in 4/4 time with a quarter note equal to one sixtieth of a minute. This is a low normal pulse rate. The music behind my voice is allowing my words to be heard and remembered by your right cerebral hemisphere. Remember the three voices in which we dramatically chanted about the symbolism of the sun, light and wisdom, and related it to ourselves? This did much the same thing. Robert Monroe uses patterns of sound to synchronize and change the frequency of brain waves by an effect called the frequency following response which takes place. He also uses subliminal, or barely audible, suggestions which can be uncritically absorbed below the level of consciousness. Erickson has developed techniques of indirect suggestion. You may have noticed that some of the things I've said to you or played for you have been worded in a way you're not used to hearing. This was indirect suggestion. The narration of audio-visual scripts can easily be written containing

indirect suggestions. Can you see the blood red words: "I must yawn" on your screen again? If you can, you have just succumbed to indirect suggestion.

When you wish to help a student learn something about content with which they have had no experience, you can use imagery as a link from what he does know to what he wishes to learn. Remember the fourth graders learning new vocabulary and spelling words within a guided adventure about a national park ranger?

Audio-visual materials can be used in all of the three major SALT phases. Imagine the mind calming exercises I used at the beginning of this presentation coming from a tape recorder and slides. The preparation of the individual can be audio-visualized. Also, remember what you saw and heard from the material using tools and materials. The presentation of the material can be audio-visualized. Now imagine the students of Baltimore discussing the adventures and questions on how to get a job. The practice and use of the material can be audio-visualized, also.

One promising new frontier for the audio-visualization of the SALT process may be with the mentally retarded. Recent research in Texas suggests that retardation is primarily a left-brain problem. If this is true, a more whole-brained approach to learning, like SALT, may offer much hope to this population. Grant money for experimentation is also available from the sources I listed at the beginning of this presentation. Consider the opportunity with this population. The need is great.

(The music was faded out at this point.)

Closing of the Presentation

Now it is time to close your eyes again and take three deep breaths. At the end of your third you'll be back lying in your field of green grass. Take them now: One-Two-Three.

Feel around. Feel the cool green grass freshly cut between your fingers. Feel yourself lying under the blue sky. See the blue sky. Feel the warmth of the sun shining down on you. Look at the sun. It won't hurt your eyes. See yourself in the sun working with SALT in the way that most appeals to you.

Those of you that are working on developing SALT materials, if you wish to publish them, share them, and get paid for doing so, see the magic typewriter typing my name and address across your blue sky:

CHUCK LOCH
RD 1
HOPEWELL, NEW JERSEY 08525

If you would like to develop materials, write me, tell me your ideas, and I will work with you, step by step.

Now feel the grass again. See yourself lying on the grass glowing like the sun.

Dissolve the scene around you and feel yourself in this room sitting in your chairs still glowing like the sun.

Hear yourself listening to the next speaker, speaking about creativity. I'm looking forward to this presentation because I have developed programs in creativity. Find a reason within yourself to look forward to this presentation on creativity. Notice that you glow brighter as you listen.

Then, move ahead in time to see and hear Owen Caskey describing SALT programs in the Southwest. I'm looking forward to Owen's presen-

tation because the Southwest is my favorite part of the country. I'm looking forward to moving there and joining a faculty sometime in the future. If you hear of any openings there, remember me. Now, find your own unique reason to look forward to this presentation. See and hear students in these Southwestern SALT classes glowing in the sunny southwest. Also, see yourself glowing brighter in your seat.

See yourself leaving this conference glowing even more brightly, going back to working with your students and clients, transferring light to them. Now they begin to glow too.

("Here Comes The Sun" by the Beatles from their *Abbey Road* album was faded slowly up to full volume, as the conference room lights were also slowly brought up to a normal level.)

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Suggestopedia Applied to Elementary Reading Instruction

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Abstract

Twenty students placed in remedial reading classes at Huntley Hills Elementary School (DeKalb County, Georgia School District) during the 1976 spring semester were instructed through a methodology which employed two of the basic elements of the Lozanov approach: (1) presenting lesson material in both attentive and non-attentive states (alternating levels of awareness for separate presentations of the same material) and (2) attempting to create a relaxed, non-defensive atmosphere for learning in which student motivation and expectancy were high.

Substantial pretest-posttest gain scores were obtained, strongly indicating the need for further research and program development along similar lines.

Description of Sample

Students eligible for participation in the program were defined as those for whom the average of their Spache Oral and Silent reading subtest scores was two years less than their Spache Listening Potential (expectancy) scores. The twenty participants were randomly selected from the eligible group by the DeKalb County reading coordinator assigned to the Huntley Hills geographical area. The group of twenty included five students classified as LD (having specific learning difficulties) and three classified as EMR (educable mentally retarded). Ages ranged from 8 to 13, grade placement ranged from third primary (repeating second grade) to the seventh grade.

Theoretical Background

For those readers having no previous knowledge of Lozanov's methodology, some background information may be in order. His approach was originally developed for foreign language instruction; results obtained in regularly scheduled classes showed an acceleration of learning three times over that achieved in classes conducted by traditional (audio-lingual) methods. During recent years, the approach has been expanded to all curriculum areas. In one particular elementary school (P.S. 122 in Sofia), two years of curriculum have been covered in four months of instruction. Experiments in various curriculum areas here in the United States have shown marked results, in that learning has increased from two to three times as fast as traditional methods.

It is believed by the staff of the Research Institute of Suggestology in Sofia, that there exist reserves (strong capabilities) within human beings which are rarely activated. One of these reserves is hyperlearning. That is, they hold that students are capable of learning much faster than we ever thought possible if instructional conditions are properly managed.

Suggestion is the tool which unlocks the hyperlearning reserve. The teacher has at his/her disposal several avenues through which suggestion may be expressed. Those avenues are: words (direct verbal suggestion), non-verbally perceived cues (management of body language to reinforce positive verbal suggestions), drama, mental relaxation, music, intonation, rhythm and breathing. These are used in combination to help the student feel good about himself and to feel relaxed and comfortable during classroom instruction.

Procedure

The "Suggestopedic cycle" adopted by the researchers consisted of two 45 minute class sessions (about 40 minutes of actual instruction) on consecutive days; both days were spent on the same lesson (stories from the Barnell Loft Series, A, B, C, D, E, and F). Each session contained activities designed for both the normal waking state of awareness and for a relaxed, outwardly passive state during which the matching of visual imagery with lesson material was encouraged.

The suggestive ritual employed by the authors has become somewhat stylized in nature and, as a procedure, has been reported elsewhere. This experimental treatment and slight variations thereof have been described previously in the *Journal of Suggestive-Accelerative Learning and Teaching*, 1976, *1* (2), 107-115; *The Educational Courier*, 1976, *46* (2), 28-30; and *Academic Therapy*, 1978, *14* (1), 81-90. It is reproduced here in abbreviated form.

DAY 1

(a) Phonics Games
(b) Contextual/Kinesthetic Introduction of New Vocabulary
(c) Passive Review
(d) Dramatization
(e) Review

DAY 2

(a) Phonics Games
(b) Review of Previous Day's Vocabulary
(c) Passive Review
(d) Task Completion
(e) Feedback

Results

The effectiveness of the Suggestopedic cycle was evaluated by pre-posttest gain scores on the Spache Oral Reading (O), Silent Reading (S), and Word Recognition (WR) subtests. Gain scores were particularly high on the O and S subtests, less so on the WR subtest.

Table 1

Frequency Count of Spache Subtest Gain Score Ranges in Months

Subtest	No Gain	Gain 1 to 9	Gain 10 to 19	Gain 20, above	Total
WR	7	3	7	3	20
O	0	2	5	13	20
S	1	1	7	11	20

Table 1 may be summarized as follows:

(1) 18 of 20 participants (90%) gained a year or more on the Oral Reading Subtest.

(2) 18 of 20 participants (90%) gained a year or more on the Silent Reading Subtest.

(3) 10 of 20 participants (50%) gained a year or more on the Word Recognition Subtest.

Each student was rated by the teacher according to his mastery of the relaxation response thought to be necessary for participation in the passive section of the program. Ratings were determined as follows: Excellent (eyes closed, no body movement); Good (eyes closed, minimal body movement); Poor (eyes open, frequent body movement). When results were analyzed according to the degree to which students were able to achieve and maintain the relaxed state, further useful information was obtained.

The following table summarizes subtest gain scores analyzed according to degrees of physical relaxation.

Table 2

Average Subtest Gain Scores (In Months) According to Relaxation Response

Subtest	Excellent (n = 10)	Good (n = 4)	Poor (n = 6)	Entire Sample (20 students)
WR	10.8	6.75	9.0	9.45
O	21.4	23.00	17.7	20.60
S	23.3	21.75	17.5	21.25

As Table 2 indicates, scores were highest on two of the three subtests for those students experiencing an excellent physical relaxation response. Results for the entire sample indicate more than twenty months gain for both the Oral and Silent reading subtests and almost nine and one-half months gain on the Word Recognition subtest.

Discussion

When the average gain score on both the Spache Oral and Silent reading subtests is more than two years after 16 weeks in the program (including only 14 weeks of actual reading instruction) one can hardly help being encouraged by such results. Word Recognition gain scores were considerably smaller; however, it should be noted that the vocabulary words included on the Spache WR subtest were generally not those selected from the Barnell Loft material for presentation in class. The Spache WR subtest is composed primarily of nouns, not of basic sight words as defined by lists such as the Dolch. The Barnell Loft material lends itself to teaching basic sight words which the researchers chose to present, knowing that they would be more difficult for remedial students to learn.

The first two weeks of the 16 week program were devoted entirely

to preparation for the 14 weeks of instruction to follow. Students were taugnt basic relaxation by taking three deep breaths, then listening as the teacher counted from ten to one and gave suggestions for progressive relaxation by body parts, after Joseph Wolpe. Students were then given visualization practice through a series of five exercises, each suggesting successively more complicated visual imagery. The main themes of the exercises were (1) visualizing colored walls, (2) visualizing and tasting fruit, (3) visualizing and feeling various textures (wood, velvet, etc.), (4) going on a visualization tour of the classroom, (5) taking a raft trip down the Chattahoochee River. During the 14 week instructional period, counting from ten to one and the "relaxation by body parts" suggestions were gradually eliminated. It was felt that sufficient mental relaxation was obtained simply through breathing and visualization suggestions.

This research seems to indicate that using Lozanov-type procedures for teaching sight word vocabulary in a fully explored context (paper and pencil tasks, dramatization, and altered-status visualization) greatly facilitates scoring on Spache Oral and Silent reading subtests, particularly by those students who are able to relax. The procedure had a lesser effect on tasks which were not directly undertaken, such as learning nouns in isolation.

Should Lozanov's methodology continue to attract further notice and experimentation, it is not inconceivable that mastery of some sort of relaxation technique could become a regular part of a child's educational experience. The positive benefits of such stress release practices as Transcendental Meditation are well documented and widely known. The demonstration of increased learning related to the inclusion of a relaxed, music-aided, imagery-filled instructional activity may well further increase public interest in investigating the varied educational benefits of non-ordinary states of consciousness.

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Suggestology or Hypnosis - It's All in the Label

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Abstract

Suggestology is compared with hypnotherapy in an attempt to point out the similarity of the two procedures. Both would seem to be based on three important elements; relaxation, positive suggestion, and imagery. Analysis of the three phases of suggestology; preparation, presentation and practice; offer support for this contention. It is claimed that the only real difference between the two approaches lies in the different label or name which each bears. It is also claimed that it would be more reasonable to recognize the basic similarity between suggestology and hypnotherapy rather than attempt to force a distinction which has no basis in reality.

In an interview, Dr. Georgi Lozanov, the founder of suggestology, is reported as saying that his system of teaching foreign languages "...has nothing to do with hypnosis." (Natan and Tashev, 1966). To test the accuracy of this statement it is necessary to analyze suggestology, and consider the extent to which it can or cannot be equated with hypnosis. An important obstacle in doing so lies in the difficulty of defining hypnosis.

Using terms such as "an altered state of consciousness" or a "trance state" are not very helpful. They are only descriptive labels, not explanations. Possibly the most commonly used definition of hypnosis involves the concept of suggestibility. Ulett and Peterson (1965, p.13), for example, reflect the view of many when they state that "Hypnosis is defined as the uncritical acceptance of a suggestion." Implied in such a definition is a suspension of judgment. In our normal "waking" state, we are controlled to a great extent by certain assumptions about what is possible and what is impossible. These we have derived from our past experience, and they perform a watchdog role, encouraging us to reject suggestions which run contrary to our expectations.

On the other hand, when we enter the "hypnotic state" we find we can disregard these assumptions far more easily. We can focus on the voice of the hypnotist, accepting quite uncritically the things he cares to tell us. This seems true as long as his suggestions are in accord with our own wishes. Should the hypnotist attempt to have us behave in ways which violate our moral code, however, he is likely to encounter much more resistance. The main point remains despite this. Suggestion, rather than some state of mind labelled "hypnosis" seems to be the important element in hypnotherapeutic procedures.

As Gindes (1973) puts it:

> When all available data on scientific hypnotism have been examined, one fact looms large, unescapable and inevitable: viz., *Suggestion* causes the hypnotic state, *suggestion* is the vehicle upon which all hypnotic control travels, and *suggestion* is the most effective means of rousing the subject. In other words, the entire procedure of hypnosis, from induction

to awakening, is founded upon *suggestion* (p 175)

This should be kept in mind when Lozanov's method of teaching foreign languages is considered. When he claims he is not using hypnosis, he is probably quite sincere. It is just that different words can be used to label the same procedure. Perhaps that might be true of suggestology, and it is to an examination of this system that we now turn (Lozanov, 1971). As we do so, I shall attempt to draw parallels between suggestology and the typical treatment session in which a therapist uses hypnosis as a tool to help "cure" the patient. That is, I shall attempt to operationalize the concept of hypnosis by considering its practical application in a real life situation. This, I feel, will be more profitable than talking about an abstract concept labelled hypnosis.

Suggestology seems to involve three stages. The first of these is preparation. At this time, the Lozanov-trained teacher places great emphasis on creating a highly positive attitude among the students. This is done by convincing the students that their learning will be more efficient and more pleasant than it has been in the past.

This creation of a positive expectancy is very similar to the initial stages of hypnotherapy when the therapist attempts to create rapport with the patient. He attempts to communicate his own belief that the hypnotic treatment will be successful. Once the patient can accept this, and expect a successful outcome, his chances of a "cure" are enhanced (Torrey, 1972). This inculcation of belief is a form of pre-induction suggestion and would seem to closely parallel the behavior of the teacher preparing a class for the Lozanov method.

As well as creating a positive expectancy, the Lozanov teacher provides another form of preparation. This comprises training in various relaxation techniques, both physical and mental. Hatha Yoga exercises are used to promote a sense of physical well being, of freedom from muscular tension, while Zen breathing and imaginative meditations are used to achieve stillness of mind. The mental re-creation of earlier pleasant learning activities, and the imaginative re-experiencing of the pleasant feelings associated with these situations, is also used.

Parallels with the hypnotherapeutic session are again close. The basis of this approach to treatment lies in encouraging patients to see themselves as they want to be, and suggesting that they can be like that. Thus stress is placed on the positive use of imagination. Patients are often taken back mentally to past success experiences when they were able to transcend the limitations they had previously placed upon themselves. Often, too, they are encouraged to create a haven of rest and relaxation in their own minds. This may be a tranquility room, a house by a lake or a beautiful beach, just a place to which the patient can retreat when he wants to let go the stresses of his real world for a little time. As well as training the person to calm himself mentally, the hypnotherapist also shows him or her how to relax physically, how to "let go" and drift into peaceful rest. It is quite comparable to what occurs in the Lozanov approach.

The preparation phase, then, contains elements which can be recognized in the hypnotherapeutic session. So, too, does the next phase, that of presentation. This is true not so much for the active, dramatic presentation of the new material but for the "seance" which follows. To commence the "seance", the students allow themselves to drift into a state of relaxed passivity. This they achieve through techniques such as "watching their breath", whereby they concentrate on their breathing to such an extent that they "turn off" the outside world.

This is virtually identical with the result achieved through the use of a hypnotic induction. The therapist helps his patient create a "different" world in his mind, so that he lets go the "real" world. Often a breathing technique, such as that used in Lozanov's suggestology, may be used to induce this state. At other times, having the patient concentrate upon an object or a sound will achieve the same result. My own preference is for the patient to think of a place where he feels very happy, very content, very peaceful, and to imagine that he is there. Other places can then be imagined by the patient, allowing him to become completely involved in a world he creates for himself. The "real" world then, for a time, ceases to exist for him. This is, of course, also the intent of the exercises used in the Lozanov technique.

Once the students have attained the desired state, the teacher re-presents the same material as has been covered earlier. This is done by enunciating the foreign words to be learned in a rhythm synchronized with the breathing of the students. Further synchronization takes place as the language material is adapted to the rhythm of music. Classical selections are used, the volume level of the music and of the teacher's voice being equated so that neither dominates. The students are encouraged to listen to the music rather than the teacher's voice, adopting a passive attitude so that the phrases and sentences "come to them" just as they would if they were listening to a concert.

This excellent distraction technique is numbered among those employed by the hypnotherapist. Often patients resist suggestions, even when the therapist is telling them the things they want to hear. Most of us seem to have certain self-destructive impulses, and one of the most damaging of these is, I believe, the negative voice within which says things like: "This won't work." "I'm not strong enough to stop smoking." "Him just telling me I'll want to eat less food is not going to make any difference to my weight." "I'm too old to change." These self-destructive, self-limiting statements which we persist in telling ourselves will sometimes block the effect of the therapist's ego enhancing suggestions. The patient may "let go" partially but is unable to accept uncritically the positive input. Distraction techniques are useful at this point.

The patient is encouraged to focus on a stimulus which is not related to the therapist's words. He can, for example, be asked to count backwards from 300, a task which requires considerable concentration. His conscious mind, being occupied with his counting, is then less likely to raise objections to what the therapist is saying. Music may be used in the same way as a focus for the patient's attention, allowing the thera-

peutic suggestions to be inserted at a sub-conscious level. The therapist, in common with the Lozanov teacher, attempts to divert the patient so that he absorbs material subconsciously.

The third stage of suggestology, practice, would seem to have no obvious parallels with the hypnotherapeutic session. Activities similar to the sociodrama do, however, sometimes take place when, in group therapy, patients play roles to help them come to grips with particular personality problems.

However, from the similarities I have already commented upon, it would appear that suggestology and hypnotherapy have much in common. Both place considerable emphasis upon positive suggestion, attempting to create in the patient or student a belief in the successful outcome of treatment or learning. Patients and students are encouraged to think more highly of their own abilities, to have more confidence in themselves, and to feel that gains will come in an enjoyable and effortless manner. Encouragement, not criticism, is the dominant tone.

Both suggestology and hypnotherapy involve physical relaxation. The methods they use to achieve this end are often very similar with muscle relaxation and deep breathing figuring prominently. Mind calming procedures compliment body relaxation. These are usually induced through the imagination whereby the patient or student turns inward, relaxing in the contemplation of a calmness-inducing scene created within his or her own mind.

Restimulation of earlier pleasant learning experiences also occurs in both contexts. With suggestology, emphasis is directed more towards classroom learning, whereas the hypnotherapist focuses upon the patient's previous experience in a whole-of-life context. The basic similarity remains, however. When people are helped to go back to previous successes and to re-experience the pleasant feelings associated with these, they become more confident of coping effectively with the present situation.

In my own work with weight loss (Stanton, 1975a), test anxiety (Stanton, 1977) and smoking (Stanton, 1978), I have attempted to define hypnosis operationally in terms of three elements. These are relaxation, suggestion and imagery. Relaxation is normally achieved through the use of a hypnotic induction, after which the patient passively receives various ego-enhancing suggestions of a positive nature (Stanton, 1975b). Great emphasis is placed upon the power a person has to change himself in the way or ways he wants to. The patient is then encouraged to mentally "see" himself as he wants to be, repeating this success imagery until he achieves the desired change.

These three elements; relaxation, suggestion, and imagery; appear in virtually all hypnotherapeutic procedures. They provide its distinguishing features. The same three elements appear very strongly in Lozanov's suggestology. I feel he is not correct when he claims his system "...has nothing to do with hypnosis." The two approaches have so much in common that I feel it is really impossible to draw a line between them. We may choose to call them by different names, but this does not

alter the fact that it is extremely difficult to distinguish between the two procedures. It is easy to believe that something is different because we label it differently, but the same phenomenon do seem to be present in suggestology and in hypnotherapy. Perhaps it would be more helpful for us to recognize this situation rather than to attempt to create distinctions which are more apparent than real.

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Overcoming Audio-Lingual Rigidity in the Foreign Language Classroom

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Abstract

Although many foreign-language teachers still follow the principles of audio-lingual methodology, recent research in second-language learning suggests several changes in the currently practiced activities and techniques in an audio-lingual approach. Researchers in the area of communicative competence have proposed theories and activities for developing communicative skills and interchanges in the classroom. Specialists in cognitive mapping of learning styles have found that different learning strategies are used by learners. Therefore, they suggest more variation in the skills, classroom groupings, and reasoning processes used in learning activities. Finally, psychologists and methodologists have examined classroom interactions, pointing out that a climate of mutual respect and of security is needed for success in learning. This paper summarizes recent research in these three areas and suggests ways of implementing the findings in classroom techniques and activities.

As teachers trained in the audio-lingual approach, many of us absorbed very definite and limiting principles to observe in the classroom. All students were to learn first by listening, then speaking, next reading, and finally writing. Rote repetition and memorization of dialogues and patterns drills were the base of most learning activities. Exact pronunciation was expected in sounds and words produced. Errors were to be avoided through use of minimal steps in drills and frequent teacher modeling. When errors did occur, they were to be eradicated at once with class repetition and practice on the correct model. Grammar was to be presented inductively, with students' memorizing examples of a pattern and then making up parallel examples through analogy. Many teachers restricted all their teaching techniques and activities to a strict, even rigid adherence to these principles.

Recent research has called into question several of the basic principles in audio-lingual methodology. However, many of us are still satisfied with various aspects of the audio-lingual approach. Use of dialogues helps our students discover and internalize basic structures in the language. Pattern practices teach them how to generate new utterances on their own. Structured question-answer work provides them with useful vocabulary. Emphasis on little "c" culture has familiarized our students with daily life and interactions in the target culture. Moreover, most of the textbooks we teach from use these various audio-lingual activities. Thus, totally abandoning an audio-lingual approach seems foolish, especially when no alternate, viable method has yet appeared.

What we might attempt to do, instead, is to examine recent research and thinking in the field of second-language teaching to find di-

rections and suggestions for change that we can interweave into a basically audio-lingual approach. As seen in the communicative competence movement, in research on cognitive mapping of learning styles, and in studies on classroom climate these changes would affect our teaching techniques, classroom activities, and interactions with students.

Communicative Competence

Drawing on recent research in second-language learning, the communicative competence movement has emerged as an attempt to emphasize the development of communicative skills. In the audio-lingual approach, the ultimate goal of language study was the ability to communicate in a second language. This was *stated* as a goal of the audio-lingual approach but was, we find, rarely reached. Observations of classes taught audio-lingually and examination of texts based on this method show that its techniques and activities were primarily structured for memorization of subject matter and the automatic production of responses. Little, if any, time or planning was devoted to free responses and to more active communicative activities.

In contrast, communicative competence theorists stress the importance of including daily activities that encourage open communication. They make the obvious, but previously unobserved, point that students only learn to communicate if they engage in communicative activities (Savignon, 1972). That is, as a further step beyond memorization of dialogues and pattern practices, students need to have daily activities that encourage and allow them to engage in realistic conversation and communication.

A crucial point to note in planning these communicative activities is the theorists' definition of communication. They define it as an interchange between people in which *new* information is exchanged. We actually learn something from the students' conversation. Thus, the question "What is this?" (when the answer is cued by an object) is not defined as communication because the answer is teacher-controlled and already known; nothing new is learned. On the other hand, an open-ended question such as, "What are you going to do this week-end?" (when we do not really know) will lead to communication, by definition of the communicative competence field, because an exchange of information or ideas occurs. We have student input, not teacher cues as answers. It seems obvious that communication can not occur without previous structured practice. Students must learn and internalize the vocabulary, structures, and pronunciation of a language before they can engage in conversation. Yet it appears equally obvious that students must have opportunities for communicative activities, if they are to learn to communicate on their own. In our teaching, we need to include rote-level drills *and* more open-ended activities wherein students actually supply, obtain, and exchange information and ideas.

When planning such activities, we must consider other points raised by proponents of communicative competence. One guiding principle states that students must initiate as well as respond in the communica-

tion. This reminds us that students must learn the question formations and information-seeking structures in a language. This can easily be done in classroom question-answer work by saying, "Now ask me that question," encouraging students to repeat and learn the question form. Activities can also move to chain drills where an individual student asks another individual the teacher's question. Thus, even in pattern drills or question-answer work, students prepare themselves for communicative activities by learning question forms.

Finally, the theorists state that the communication must be realistic and meaningful to students. This implies that topics for communicative activities must be based on actual experiences and interests of students. They can not communicate about taking a subway train if they have never been on one. But they *can* communicate about their football team; they *can* vote on changes they would make in their school; they *can* discuss their favorite television show. Choosing topics on students' experiential level and in their field of interest insures that students understand what they are talking about and that they will WANT to say something. In this way, comprehension and motivation are provided for in the activities.

Underlying these three principles is the main tenet of communicative competence: students only learn to communicate by doing so. This leads to an important change in the audio-lingual approach. Teachers themselves must plan daily communicative activities, keeping in mind the three principles just presented: That the activities should involve an exchange of information, that students are to initiate as well as respond, and that the activities must be meaningful and realistic. Planning such activities does not mean that we have to abandon vocabulary, structures, or topics from our text. Instead, we help students restudy and review these materials in a different format. We may look on communicative activities as the final learning stage, as a last review. It is the format of how students review that changes. Rather than again repeating sentences or answering our questions, students will use the structures and questions/answers to converse with each other.

Possible communicative activities that could easily be set up in our classes include:

1) *Interviews*. Students obtain information from each other and then share it with the class. We often conduct such an activity in our classes but it usually is a teacher to student one with other members listening to an individual's answer. To change this, we would plan student to student small-group work. As a specific example, consider the topics "family" or "house", both first-year level in vocabulary. The teacher might first have the class repeat sample questions, such as "What is your mother's name?" or "How many brothers or sisters do you have?" or "Which room do you study in?" or "What is your favorite room?" These questions might be listed on the board or on a sheet of paper to guide the interviews. After practicing the questions (i.e., learning to initiate), students break into groups of two's to ask each other the questions and obtain information (taking notes or writing out whole

sentences). Afterwards group sharing could occur when individuals report on answers or when the teacher elicits group responses (e.g., by asking "Who has one or more brothers?" to gain group information). In this format, students will have been responsible for *obtaining* information and for *giving* information--in other words, engaging in communication. Almost all question-answer activities could be organized in interview form with students conversing in small-groups.

2) *Problem-solving*. This activity also stresses the importance of exchanging information and ideas. It could be carried out in groups of two or three or it might begin with a large-group discussion, with each member contributing an idea.

One simple topic is "You have $10 to spend this week-end. How are you going to spend it?" Involved here is the use of the present tense of different verbs (or the "I'm going to" future form), numbers, and concrete objects, all of them items usually covered even in first year. In groups of two, students would then discuss and decide together how to work out the problem. They need not communicate in whole sentences. "$4 for a record.--No, $3 for a movie--I want $2 for roller-skating." is similar to what they would really say in such a situation in their native language. The important element is that the students are *using* the language as a means to discuss and solve a problem.

Other possible topics include planning a visit of your town for a French friend, deciding what items to take to Mexico with a 40-pound limit, or discussing how to spend an afternoon when school has been canceled.

These activities all have limits and parameters (money, weight, time) within which students must work out the problem. Possible solutions could then be shared with the entire class.

3) *Talking your way out of a situation*. This is similar to problem solving but is more conversational. Again this could be worked on with the whole group first, with each individual adding one or two ideas. Then the small groups could develop this in greater detail, in oral or written form. Possible situations: "You arrive home at 2 a.m. when you were supposed to be home at midnight. Explain why you are late." (This would be useful as a follow-up to the study of past tenses.) Another situation: "You want an increase in your allowance. Explain and justify why - first to a friend, then to your parents." A further situation: "You received an F on your report card. Explain why to your parents."

4) *Role playing*. This activity can be combined with problem-solving. Role-playing is especially useful in getting students to see someone else's point of view and to articulate it. This approach can also be humorous, of course, allowing students to make an exaggerated stereotype out of the role or to turn it about completely from the usual, expected behavior. Thus, a role playing situation could be a parent/student discussing a bad grade or a teacher/student discussing the grade or two students discussing it. In fact, such contrastive role playing could be used in sequence to show students how the topic could be discussed in different ways, depending on the participants. Another role playing

combined with talking one's way out of a situation, could involve asking your parents for the car that night and explaining why you want it.

Please note that these communicative activities have generally focused on real problems and information in a student's life. It is doubtful whether communicative activities can work well if they are not based on the experiential background of students. Moreover, these activities MUST be based on the vocabulary and structures worked on in the text. If students have not had numbers and verbs, they cannot decide on how to spend $10. On the other hand, think how much more motivitional it is - and how much longer lasting the learning - if students use numbers and verbs to discuss a problem with each other and to justify how they would spend that money. In other words, communicative activities allow students to use memorized vocabulary and memorized structures for realistic, personalized, meaningful exchanges. Students are using the language for a purpose, not memorizing the language as the only or final goal in their learning. Students' motivation in memorizing basic structures and vocabulary will increase when they know that later on they will engage in conversation, actively using the language to communicate their own ideas and wishes to each other.

So if we are going to engage in communicative competence activities, one thing we must do is to plan and include communicative activities, like interviews and problem-solving, in our daily teaching. Another change in our teaching involves our attitude and tolerance toward errors. In the audio-lingual approach, we based all our planning on *error avoidance*. We structured drills with minimal steps, we had students repeat after us at all times, we corrected errors immediately. It will be difficult to avoid errors in communicative activities. Communicative activities can not be structured with minimal steps; students are to engage freely in unplanned exchanges. We do not have students repeat after us; they talk to each other. If we constantly correct errors, we interrupt the flow of conversation and intimidate students.

However, that does not mean that we totally ignore student errors during communicative activities. It would be a great disservice to them to let students think that they are speaking correctly when they are not. Moreover, if we let errors go uncorrected, they may become fixed or fossilized (Richards, 1973). The suggested role of teacher in communicative activities is that of diagnostician. The teacher moves among the groups of students as they are communicating and mentally notes errors being made. Later in the period or the next day, the teacher conducts remedial drills based on the errors heard (e.g., the pronunciation of /y/ or the use of *estar/ser*.) If mention is made of the reason for the drill, students will undoubtedly be more motivated to take part in drills to enhance their communicative ability.

Thus, instead of error avoidance, the teacher engages in *error analysis*. This involves noting frequently made errors, deciding what the errors indicate about students' learning (e.g., they may know the forms of *ser* and of *estar* but it is work on usage contrasts that they need), and then preparing follow-up drills to eradicate the errors. It is rather like

the role of a parent: We can not protect our children from making mistakes but we can help them learn from their mistakes. Often that is the most effective way of learning for students: They are more willing to engage in practice based on immediate needs and errors just made than in drills that seem useless or simply a part of the textbook.

A clarification must be made at this point. Error avoidance is still an important principle when working on materials for rote learning (such as memorization of dialogues or pattern practices). For rote learning, we probably want to insure correct practice: It saves classroom time, it gives students a sense of security and achievement because they are not making errors, and it avoids the possibility of students' internalizing mistakes. Thus, minimal step changes in drill, frequent teacher modeling and choral repetition, correction of individual's mistakes with choral repetition afterwards - these are all appropriate activities during structured practice, the "skill-getting" (Rivers, 1972) or memorization level. But when the *type* of activity changes (from rote learning to communication), when the *goal* changes (to that of students' communicating), when the *focus* changes (from pronunciation and producing correct forms to the exchange of information), then the teacher's role must change. At that point, error analysis - noting errors, analyzing the problem involved, constructing remedial follow-up drills - and teaching from errors become our function and role.

Cognitive Mapping of Learning Styles

Directions for changes in our teaching are indicated in a second area of research that concerns our students' learning styles. Cognitive mapping of learning styles uses inventories and interviews with students to find out how they prefer to go about learning new materials, or how they most often go about learning. By discovering students' strategies and approaches in learning, we can present lessons that build on their preferences, their habits, and their strengths. In this way, students will feel more comfortable in approaching the learning task and will be able to use strategies that generally bring them success in learning.

Specifically, the questions brought out by the research on cognitive mapping of learning styles deal with the following topics:

1) *Which skills does the student generally use or prefer to use in learning* (e.g., using the listening skill? speaking? reading? writing?). In the audio-lingual approach all students were forced to progress through the *same* sequence: First through listening activities, then speaking, then reading, and finally writing. It is more and more apparent that not all students can learn efficiently, comfortably, or successfully through this preordained, fixed sequence. The cognitive mappers suggest more flexibility and variety in the sequence of skills used. This might include, for example, seeing and reading sentences before practicing them orally or writing out answers to questions before producing them orally. Starting an activity with reading or writing before oral work would meet the needs of those students who rely on the skills of reading and writing for successful learning.

2) *What kinds of social interactions or groupings does the student prefer for learning?* Some students are helped by large-group instruction with the teacher as the leader. Others interact and learn better if they work with their peers in groups of two or three. Yet others prefer solitary work, such as a "uni-pac" or individual study time during the class hour. The typical audio-lingual interaction used whole-class practice, with all activities conducted by the teacher. Little, if any, small-group practice took place. Individual practice occured only in the language laboratory and even then the student was not working at his/her own pace but rather was cued by the exercises on the tape. Yet current research indicates that many students learn very effectively through small-group interactions and individual study time.

3) *What modes of inferencing, on the part of the student, or what types of presentation, on the part of the teacher, best facilitate learning for an individual student?* This question focuses on deductive versus inductive presentations: Does the teacher give the rule first and then examples based upon it (i.e., deductive approach) or are several examples practiced from which students generate a principle or rule (i.e., inductive approach)? This question also refers to the process of analysis versus analogy. In the audio-lingual approach, all students were expected to learn inductively (on the basis of many examples from the pattern practice, the students were to generate a rule). All students were expected to learn through analogy (on the basis of previously practiced examples, they were to create parallel examples).

Strict audio-lingualists contended that students did not need rules or analysis; all learning was to occur by analogy. We who have taught older learners recognize how frustrating it is for them when they can not use the analytical skills which, at their age, typify their thinking and which they use successfully in other subject areas. So it is not surprising to learn that cognitive mappers have found that some students prefer to have the rule presented to them on the basis of learned examples. Yet other students want to try to discover the rule on their own.

To answer the question as to which skills students prefer to use in learning, which groupings and interactions they are most comfortable with for learning, and which processes of reasoning and learning they generally use, specialists in mapping of cognitive learning styles have developed several tests (Lepke, 1977; Reinert, 1977). Given our busy schedules, not all of us have the time or interest to administer these tests and then to analyze computer print-outs based on each student's reply. However, we can profit from some of the research and ideas in this area. To that end, let us consider two practical, easily-implemented applications for our classroom teaching.

One application consists of a brief set of questions to be given to all students in a class after several weeks of language study.

Possible Questions for Determining Students' Learning Styles

1. When trying to learn a new word, do you:

A. say it aloud from memory?
B. look at it?
C. look at it and say it aloud?
D. write it out?
E. write it out and say it aloud?

2. When studying new sentences, would you rather:
A. hear them first and then see them?
B. see them first and then hear them?
C. doesn't matter.

These questions help us discover which skill(s) a student prefers to use or generally uses in learning.

3. In doing exercises in class, would you rather:
A. have the teacher give the rule first and then do examples?
B. do the examples first and then have the teacher give the rule?
C. do the examples and try to figure out the rule on your own?

This question focuses on preference for inductive versus deductive learning.

4. When studying Spanish, would you rather:
A. study *alone*?
B. study with *a friend*?
C. study with *several friends*?
D. study with *an advanced student*?

Answers to this question indicate a student's preference for interactions and groupings while learning.

The inventories previously mentioned contain many more questions that seek to discover students' preferences in these three areas but the above questions can gather basic information to guide our teaching. By simply totaling up the count on each question, a teacher can discover an over-all profile of learning styles and preferences for any given class. This profile would then give direction to planning and presenting of activities.

If, for example, a given class had a distinct preference for peer-group teaching, a teacher would be sure to plan small-group activities every day. This could include giving each other a dictation, practicing the dialogue in groups of two or three rather than in a large-group, or reading a passage aloud in pairs and then correcting each other.

If the class indicated a preference for visual learning, dialogues could first be seen and read aloud, after the teacher, in contrast to the audio-lingual custom of having totally aural-oral practice prior to reading. Students would still have oral practice but their need to *see* materials would be met. Therefore, they would be more at ease during the learning activity.

In addition to helping teachers plan class activities, answers to these questions would also guide the teacher in advising students on how

to study. For example, if students indicate that they are only writing out words when they study, the teacher might encourage the students to say the words out loud for reinforcement. These questions might also be useful as suggestions to students for ways of studying and learning that they had not considered previously. In short, these questions and answers would give the teacher insight into how students generally learn or prefer to learn. The items may be equally useful as a guide for helping students vary and expand their learning strategies.

If a teacher does not have time to administer these questions and to do a class profile, (s)he can still profit from the over-all, general ideas proposed by current research in mapping of cognitive learning styles. That is, one could systematically plan to present each activity in a class hour by using a different skill. For example, the warm-up could include writing (answers to questions) or listening comprehension or speaking practice. The dialogue could be seen first and then practiced orally, breaking the usual sequence of oral to reading activities. Question-answer work on the dialogue could be a written activity in lieu of oral practice. A cultural activity could be presented with slides or pictures and a written outline (for those who are visually-oriented) and an accompanying taped commentary (for those who are audially-oriented).

Methodologists have often suggested that materials should be presented using different skills in order to overlearn and to reinforce learning. Now we see that activities should vary in the skills used so that every student has some satisfaction as regards learning style. Individual students *do* rely on various skills for learning. We must make sure that all those skills have a chance to be used for greater learning to occur during a class hour.

In addition to involving all skills in planned activities, we must take into account the second point raised by cognitive mappers: Students' preference for social interactions or groupings during learning. Besides the usual teacher-led interactions, we could plan a small-group activity every day as well as five to ten minutes for individual study. Stevick has referred to the importance of a pause in learning during a class hour so students can assimilate new material (Stevick, 1976). This principle could be applied in small-group or individual practice for overlearning of newly-presented items (be it a dialogue, pattern practice, or reading a paragraph). This would also allow the teacher to move among groups and to answer questions or problems the students encounter as they internalize the material.

Finally, specialists in cognitive mapping show us that we must satisfy different kinds of reasoning processes. Thus, we should consider presenting grammar in different ways to help both those who absorb best through induction and analogy and those who rely on deduction and analysis. One compromise that could be struck is to introduce pattern practices with an overview that announces the grammatical point to be drilled and also states what students are to discover in the drill. For example, "Now we are going to work on the pronoun *y*. At the end of the exercise, you are going to tell me what kinds of phrases *y* can replace."

Throughout the drill, those who learn by analogy can focus on the emerging pattern. Those who prefer analysis already know the point to be discussed and can be trying to figure out how to state the rule.

Another possible compromise is to provide a weekly syllabus of grammar points or to indicate one day which grammar point will be covered the following day. Those who prefer deduction can go home and look over the rule in the textbook. Then the next day's exercise will reinforce the rule for them. Their need for a deductive approach will be met. Those who prefer an inductive approach will still know the topic to be covered but can wait to generalize the rule after practicing examples in class. If one were to be "realistic" and cynical, one might ask "What student will do that extra work and look up the rule?" The author's experiences with high school and college students have shown that many students do, in fact, look up the rule. They recognize the need for in-class practice of examples but are uneasy and unhappy over practicing drills without knowing the rule. Telling them a day ahead of time about the next day's topics allows them to satisfy their need to learn deductively.

Thus, from the research done in cognitive mapping of learning styles we must keep in mind three principles: 1) to systematically and consciously present activities which will draw upon as many different skills as possible; 2) to plan for large-group practice, for small-group activities, and for individual study time; and 3) to provide for inductive learning and analogy in our presentations as well as deductive learning and analysis. Only in this manner will we succeed in providing maximum opportunities for students to apply their preferred approaches to studying and learning. In this way we teachers will be more certain of meeting students' *intellectual* needs for studying and learning. Of equal importance, we will at the same time give them *psychological satisfaction* and *confidence* by encouraging them to use learning approaches with which they are most comfortable and generally successful.

Classroom Interactions

Thus far, changes in the audio-lingual approach have been looked at in terms of *goals* and *types of classroom activities*, namely, including more communicative activities and changing our attitudes toward errors. Changes have also been suggested in *presenting daily activities* (using all skills, trying different groupings, and planning varied grammatical presentations). In short, the discussion has examined ways to change our goals, activities, and types of presentations.

A third area left to discuss is the research dealing with interactions in the classroom. In the audio-lingual approach, the focus in interactions was on the overt, observable linguistic responses of students. Little, if any, attention was paid to the psychological drives and inner needs of the students - nor to the role of the teacher in motivation.

In contrast, Earl Stevick speaks specifically to the psychological needs of students as seen on the Maslovian scale of development (Stevick, 1976). The psychologist, Abraham Maslow, states that people move through five stages of psychological development and expansion: first, they must meet their needs for survival, then the needs for

security, then the needs for social interaction, then those for self-esteem, and finally, those for self-actualization (Maslow, 1970). Humans move on to the next level of development *only* after satisfying needs at the previous level. That is, people do not concern themselves with security until they have met basic survival needs. Similarly, they concentrate on social interactions - shall we call it communication - only when they have met their needs for survival and security.

Stevick likens the development of our students in classroom interactions to human beings moving up the scale of psychological development. He points out that students must have survival and security needs met in the classroom before they can move to the higher levels of development of social interaction and self-esteem. In other words, before they can communicate with others and take pride in their work, students must feel secure. Stevick suggests that we can help students survive and feel secure if, in our interactions with them, we teachers are accepting and respectful to students - and if we create a climate conducive to security. How can we do this?

Research shows us that the interactions of an accepting and respectful teacher are characterized by frequent, postiive reactions to and comments on students' performance (Moskowitz, 1976). The students need to know that the teacher has listened to, understood and approved of their responses. We usually call this reaction "rewards". In analyzing teachers' rewards, the author has been struck by the fact that our classroom rewards are very unlike real communication and often lack acceptance or respect. For example, if a friend told us, "I went to a movie last night," how often would we say, "Very good", "Bravo", "That's right." One might even liken such rewards to a "pat on the head." Instead, we would probably interact on a more personalized level by commenting on what that person had said: By agreeing, by disagreeing, by stating our own preference or thinking on the topic. To expand our thinking on rewards, let us analyze teachers' rewards in four categories: linguistic, non-verbal, verbal-communicative and communicative personal.

Purely linguistic rewards, such as "tres bien", "muy bien", "sehr gut", are certainly necessary to let students know whether or not their answer was correct. These rewards are very useful in practice and drill sessions when certain structures are being overlearned. Using these rewards builds students' vocabulary in the second language. However, they may become very rote and non-meaningful if we do not vary them (how many "tres bien" would *we* believe?). Such rewards may not show acceptance and respect if they are not accompanied by non-verbals. How often have we said, "tres bien, c'est ca, bravo" while looking for our notes? Nonverbals add realism and add conviction to our linguistic rewards.

Non-verbal rewards include a smile, nod of the head, eye contact while saying the reward, even touching a student. Such non-verbal interactions are common with people we care about, people we respect and accept as equals. It shows that we have heard and understood what they had to say. Rewards of this nature are likely to build a belief and trust in the teacher's acceptance of answers and his/her acceptance of the students on an equal, human level. They are probably more effective than linguistic rewards in building a relationship of trust and respect.

Similarly, verbal-communicative rewards accept and respond to the student's statement. These may be general comments, such as "Thank you" or "Wasn't that an interesting answer?" I use "Merci" quite a bit because it shows I am grateful for the information and volunteering and it seems typical of French interactions.

Even more communicative rewards are the communicative-person-

alized ones in which the teacher responds to the information or ideas of the answer, not just the linguistic production. Examples: S. "I prefer steak." T. "You must be rich." S. "My favorite actor is Robert Redford." T. "So is mine." A humorous response from the teacher enlivens learning. For example, S. "I like studying French." T. "Doesn't he have good taste?" This kind of human interaction is typical of friendships and good relationships in general. It indicates that the listener (the teacher) accepts and respects what the speaker has to say. The students are rewarded by the teacher's showing an understanding of the answer and an interest in it. This is a much more subtle form of reward than just linguistic reinforcement. Nonverbal and communicative rewards help establish an accepting and respectful climate in the classroom.

In addition to reshaping our rewards, we can also work toward an accepting and respectful climate by reconsidering the *commands* we give in class. How often in English would we say to someone, "Repeat" or "Listen"? Such an interchange would be considered rude and degrading to the listener in interactions outside the classroom. Yet commands like that permeate our classroom interactions. Not only do such commands reduce a positive climate in our class, but they may also impede our students' interactions in another culture. Consider the response our students would get from a French person if they said "Ecoutez" or "Repondez." Reshaping our commands and directions to conform to patterns of politeness would indicate a more equal relationship and accepting attitude toward our students: It would show more respect for them. Also it would enable them to interact more appropriately with us and with a native speaker. Thus, changing "repetez" to "repetez s'il vous plait" or "Voulez-vous repeter?" or even "Voudriez-vous repeter?" would show politeness and respect for our students as well as acceptance of them in an interactive, not authoritarian and totally controlled level. It would also provide them with polite and appropriate structures for communication in the language.

In addition to reshaping rewards and commands, another way of developing a feeling of mutual respect in the classroom is to have some *TEACHER* input of information during question-answer sessions. This refers to a teacher's answering some of the same questions asked of students. For example, we know how many brothers or sisters our students have - or where they are going after school - or who their favorite TV personality is. We all personalize questions to elicit realistic responses from students. We expect them to supply information about themselves, from the factual to the valuing level. Yet how often do we reciprocate?

This does not mean to imply that we should have a lengthy monologue from the teacher on all his/her activities - or an in-depth psychological probing from students. But students do need to know more about us as human beings, our likes and dislikes, our activities and interests, our idealistic goals and our foibles. Studies have shown that students value realness and openness on the part of a teacher and learn more from teachers who demonstrate these qualities (Rogers, 1968). Sharing in the question-answer activities - so that students learn things about the teacher as well as say personalized things about themselves - helps create a more accepting, respectful, and egalitarian climate in the classroom. Students are more likely to be open in their personal statements if the teacher is willing to do likewise.

By accepting students and by showing respect for them, the teacher is working on creating a sense of trust and security in the classroom. Stevick suggests that this feeling of security can be further developed by stating expected behaviors, most conducive to learning, for both the teacher and students (Stevick, 1974). Often students do not know what to

expect from a class or a teacher in terms of acceptable classroom behavior, studying outside of class or evaluation. One way to clarify this is to write out a student-teacher contract early in the semester. Such a contract was developed in an advanced workshop at UW-Madison (Spilde, 1978). The teacher stated her responsibilities and duties as well as those of the students. Each student was to discuss and sign the contract individually with her. During this meeting, students were invited to add their own suggestions to either the teacher's responsibilities or the student's. During the semester, she and the students met again to decide which elements of the contract had been successfully met. Such a contract might help students better understand and appreciate all that we do as teachers. But, for their sense of security, it also provides specific directions as to what are acceptable classroom behaviors to facilitate learning.

Such a contract meets yet another point raised in studies on students' motivation and learning. Students are more receptive to learning when they feel they have a stake in the learning (Stevick, 1976). That is, instead of learning defensively - because the teacher or parents are forcing them to - students will learn receptively, more willingly, if they are given input into the content and sequence of learning activities. For example, in the contract just mentioned, the students are asked for additional suggestions and then are asked to make a mid-semester evaluation on both the teacher and themselves. Additional ways of insuring that students have a stake in learning include the following activities:

1) Passing out an *interest inventory* early in the semester. A teacher could list various cultural topics and points to be covered. Students would indicate which ones they would like to study. They could also indicate topics for which they could do presentations (e.g., folk music, art, architecture). When the teacher introduces these topics, (s)he could mention that it was one suggested by students in that class.

2) Similarly, a *personal background inventory* elicits information that could be included in daily drills, homework, or tests. This inventory could ask students for their favorite TV personality, favorite film or actor, preferred books or magazines, favorite song or singer, leisure time activities, etc. We can then include such information in our daily exercises, homework, and tests. This also reinforces the ideas of communicative competence: Our activities will contain information based on actual reference to our students' lives.

3) Planning a "mot de passe" or "word a day" activity. We could ask our students what expressions they would like to learn in the second language; this could include cheers for sports events, exclamations, probably even insults. (The teacher may list some items as examples to start students thinking. Slang expressions are usually popular.) Teaching from students' *desired and expressed needs* will insure more learning and a feeling of being more involved in planning activities.

4) *Giving out evaluations to students.* Once again, the students have a chance to evaluate classroom activities and presentations. Such evaluations could be "closed" (listing specific points such as clarity of instructions) and open-ended (such as "the best things about this class are...." or "one thing I would change in this class is...."). In a sense, this reinforces the mapping of cognitive styles of learning: Students may indicate that there is too much oral work or not enough written practice or a desire for more reading of materials. The teacher would then return the next day and indicate that (s)he is conducting an activity a certain way because of the students' comments.

Summary

To integrate recent research in second-language learning with a basically audio-lingual approach and, thus, overcome rigid and limiting adherence to a fixed methodology, language teachers might consider the findings and directions suggested by studies in communicative competence, cognitive mapping of learning styles, and classroom interactions. The following suggestions for a change in activities synthesize the previous discussion in this paper.

1) We need to plan a communicative activity every day. This may be as simple as an open-ended question (e.g., "What do you like to order in a restaurant?") or a chain-drill in which students question and answer each other. The information exchanged is not teacher-cued or controlled but is, rather, realistically supplied by students.

2) We might plan a small-group activity every day to break up the usual grouping and interaction of a teacher speaking with a whole class. Students may work on homework together or give each other dictations or carry out a communicative activity. In this way, they are learning from and working with each other.

3) We could plan some reading and writing activities during every class period to meet the needs of those who learn best through these skills. Dialogue or grammar work may even *begin* with reading aloud after the teacher to give eye satisfaction or visual support to those who need it.

4) We might analyze our classroom commands and rewards to see if they vary from authoritarian and mechanistic ones (such as, "Repeat" or "Well done") to more respectful directions ("Would you please repeat?") and communicative, understanding reactions to an answer ("I like steak too."). Nonverbals, such as eye contact and open-body movements, might also be considered for their effectiveness in showing positive support and reaction to students.

5) We might re-evaluate the importance of a correct linguistic utterance as compared to a student's self-esteem and confidence. In that vein, trying to understand the content of an answer, paraphrasing it if there is a glaring error, and refraining from correcting every error made could be considered as viable alternatives to continual correction of errors.

The preceding ideas are meant to suggest alternate ways of planning and conducting a class while still using activities set up in audio-lingual methodology (e.g., dialogue work, question-answer practice, pattern practices). Such alternatives are suggested to help us develop more communication in the classroom and, thus, reach the stated goal of an audio-lingual approach. In addition, these suggestions are meant to help us meet the individual learning needs and styles of our students in a more flexible and understanding manner.

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Adapting Suggestopedia to Mass Instruction: Taking English to a Wider World

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Abstract

The article suggests the need for an international language, such as English. It discusses the limitations that exist in the Lozanov Method to promote mass education in a foreign language. It then proceeds to explain how the Seantic-Elaborative System, the author's adaptation of the Lozanov Method, is suitable for mass instruction. Guidelines are given for teacher training and the role of an American Academic Center is explored for implementing the Seantic-Elaborative teaching method throughout the high schools of the world. This provocative article should stimulate both basic and applied research on this learning method.

The International Need

Two things most basically characterize international communications at present. The first is that most people are not fluent in an international language such as English or French, as either a first or a second language. This situation arises from the fact that fluency in any language (first or second) mostly results from real-life contact with speakers *before puberty* (Shaffer, 1974) and also from the related fact that until now most foreign language instruction in the classroom has been ineffective despite enormous investments in money, time, and effort throughout the world. The second major characteristic of international communication today is that the present level of technology has fused the world into one loose though increasingly interdependent community such that there is an urgent need for mass fluency in one common language.

Because of historical conditions - numbers of native speakers, patterns of settlement and conquest, scientific and technological achievements, and business and economic development - English has been the most common language of international communications since World War II. The problem is not the selection of one international language, but rather the means of effectively promoting fluency in English as a foreign language. It is this problem to which the present paper addresses itself.

Without one common language, whether native or foreign, people will remain no better than the builders of Babel, divided by their little partial local interests, their projects confounded.

Bulgarian Interlude

During the second half of the 1960's a revolutionary new method of

foreign language instruction was developed in Bulgaria by a Sofia psychiatrist, Dr. Georgi Lozanov, and his colleagues, most notably Aleko Novakov. The method that emerged was usually labeled suggestopedia (later changed at Sofia to suggestopedy) though at times it has been referred to variously as the Lozanov Method and Suggestive-Accelerative Learning and Teaching (SALT). Most basic to the method were techniques for rapid and effortless memorization adapted from yoga. In addition, certain elements from psychotherapy such as psychodrama and the desuggestion of limited abilities were given prominence. Also incorporated were basic audio-lingual elements, and the synthesis was a method of foreign language instruction that taught students a basic fluency in less than one month of intensive classroom instruction.

Though all observers who saw the classes at Sofia marveled and agreed that the form of instruction indeed developed basic fluency in a foreign language, there were limitations inherent in the method which prevented its adoption on a wide scale. Accordingly, the method of instruction as applied in Eastern Europe was restricted to some half a dozen foreign language institutes (most of them intended to train translators and interpreters) with very small enrollments.

One bottleneck inherent in the original method as developed and practiced in Sofia was the requirement for uncommon personality traits of each teacher trained to teach by suggestopedia. So demanding were the qualifications, that even after a rigorous selection procedure (which included an interview with Lozanov himself) many prospective teachers were deselected in the course of the training program. Sufficient fluency in a major foreign language was one of the prerequisites for admission to Lozanov's teacher training program, with the result that deselection during the training program was related not to language skills, but instead to personalities. Consequently, not enough existing English teachers could be selected for retraining or enough new ones selected for training in suggestopedia to ever accomplish mass instruction.

A related limitation had to do with the very small number of persons qualified by extensive professional training and unique personality traits who were available to train the small pool of qualified prospective teachers. In addition, the training program at Sofia was mostly an apprenticeship program demanding a great deal of close personal attention by the staff.

The result has been that not enough prospective suggestopedic EFL (English as a Foreign Language) teachers exist to meet the ever increasing demand by international communications, nor do enough suggestopedic teacher trainers exist.

A third factor limiting the number of students to be reached by the existing Lozanov Method arises, like the first two, from an essentially psychotherapeutic approach to foreign language instruction. At Sofia, instructors are allowed to teach only one group at a time from start to finish of the course so as not to confuse one group with another or to develop fatigue, since by the present suggestopedic method considerable mental and physical effort is required of the teacher for each lesson

(Garry, 1978). The fact that the class size ranges at most from twelve to fifteen further limits the number of students who can be taught by the present method.

Thus, at a time when most methods of instruction are already too labor-intensive, the Lozanov Method has the drawback of being even more labor-intensive than the others. Although it is far more effective than all other existing methods of instruction, suggestopedia has the further drawback of being able to draw upon a far smaller number of potential teachers due to the very rigorous selection requirements demanded by the method. The Lozanov Method regards as the most crucial component the live classroom teacher, selected according to uncommon personality traits, highly trained in communicating on the second plane to desuggest limited abilities of the students, a caring authority figure accessible to a far smaller number of students than is ordinarily the case. Despite the effectiveness of instruction, such limitations inherent in the present suggestopedic method are incompatible with the needs for effective tuition leading to proficiency in English as a foreign language on a mass scale worldwide.

In addition to the difficulties inherent in the design of the Lozanov Method, the vagueness by the Bulgarians about certain aspects of their method made it almost impossible to apply the system outside of the Eastern Bloc with results similar to those at Sofia. At times the Institute staff would emphasize placebo factors as being crucial, and at other times they would speak in mystical terms about some sort of "mental relaxation" (never described in more specific or objective terms) resulting from classroom practices inspired by yoga. Though Lozanov, in the view of the author, is sincere in his expressions of belief that his method works basically by placebo factors, mental relaxation, and the desuggestion of limited abilities, Lozanov has consistently withheld from observers from outside the East Bloc countries certain procedural details which, in fact, are the crux of the method but which Lozanov, as indicated by certain oblique references in his book of 1971, considers as procedures that operate by somehow (unknown to him) promoting "mental relaxation". Lozanov himself has conceded how his own training as a psychiatrist has molded his approach to education: "I am a psychotherapist, you know, and I cannot be able to organize another kind of process than a psychotherapeutical process of instruction." (Lozanov, 1977).

However, aside from the deliberate vagueness by Lozanov and his associates about certain of their procedures, (Bancroft, 1976; Ostrander and Shroeder, 1976) there is strong evidence that Lozanov himself does not understand the way in which his method works (Rudgar and Shaffer, 1978). Lozanov has fashioned his memory reinforcement session (seance) from observing and then adapting certain yoga techniques to the classroom without understanding how they operate. W. Jane Bancroft, the most determined among Western researchers of the Lozanov Method to understand the approach, was long skeptical of explanations involving placebo factors and desuggestion of limited abilities. Instead, she zeroed in on certain yogic aspects of the method -

especially during the seance - and by 1975 had come to discover the basic procedures, long concealed from outsiders, of the seance (Bancroft, 1975). Then in 1977, on seeing a suggestopedic demonstration, Ali Akbar Rudgar was able to provide a scientific explanation for the Lozanov effect (Rudgar and Shaffer, 1978). The result is a technological breakthrough: It is now possible to strip away peripheral elements of the Lozanov Method and to concentrate on the core elements that most basically account for the success of instruction. In the process, it has become possible to fashion a new system out of the old Lozanov Method that is readily adaptable to mass instruction. The System put forth here is termed the Seantic-Elaborative System, or the S-E System for short.

The Seantic-Elaborative System

The Seantic-Elaborative System is a distillation and simplification of the basic effective components of the Lozanov Method. In such a form it becomes suitable for mass instruction, whether for foreign languages or for other subjects. The focus of the present paper, however, pertains to the S-E System as applied to foreign language learning.

Most of the basic format of the Lozanov Language Class, worked out by Aleko Novakov, is retained in the Seantic-Elaborative System. Most basically the S-E System:

1) greatly reduces the role of and reliance upon the classroom teacher and substitutes tape recordings during the explication and the seance and to some extent substitutes tapes and programmed instruction (for grammar, spelling, and writing reinforcement) during the elaboration;

2) obviates the necessity of placebo factors and the very high and unique personality and training requirements for teaching and for communicating on the second plane;

3) allows for the instruction of larger numbers of students (both within the classroom and in terms of the number of groups that can be taught by the same teacher during a term);

4) allows for non-intensive language instruction within the existing framework of class schedules and current classroom equipment;

5) obviates special training of students in physical and mental relaxation techniques; and

6) eliminates the need for visualization training and for visualization by the students. (Though the concert part of the seance is very relaxing and thus beneficial to the general health and attitude of each student, it does not appear to improve memorization or mastery of language use (Rudgar and Shaffer, 1978). Thus, the inner visualization of the dialog settings, which is a difficult task for most students, is discarded as unnecessary and probably even useless. It remains to be seen, however, whether a second *active* seance with pictures accompanying the dialogs, during which time students would focus their attention on the (external) pictures in their books, can improve use and mastery of the foreign language. In any event the final concert part - with closed

eyes - perhaps even without the accompanying dialog is kept for its ability to promote a general feeling of well-being at the end of the class.)

Thus, the Seantic-Elaborative System raises the standards of foreign language instruction uniformly by greater reliance upon inexpensive audio-visual aids (records or tapes and booklets/books) designed and recorded centrally by a group of professionals for mass dissemination through the public schools. One highly important social and educational result of the S-E System is that most existing teachers of English can be retrained (even with S-E courses to improve their own English wherever necessary). In addition, since unique personality traits are not required of teachers by the Seantic-Elaborative System, vast numbers of new teachers can be trained to teach English by the System, learning the language as well as the methodology.

Since the language model is now known not to be dependent upon the live classroom teacher or upon the relation between the live teacher and each student, language can be more satisfactorily modeled and presented on tape for mass distribution and for more uniform results than is possible by suggestopedia. As a result, the Seantic-Elaborative System finds its industrial parallel in the jig, with ramifications every bit as broad. Likewise, *application* of the Seantic-Elaborative System can readily find its parallel in the swift and ubiquitous spread of the Bata Shoe Company with attendant benefits to the Center responsible for introducing Seantic-Elaborative TEFL on a broad scale, as will become apparent in the concluding section, "The Role of an American Academic Center".

A Case Study in Seantic-Elaborative EFL

In the summer of 1978 the present author conducted a class in English as a foreign language for 14 high school students on the campus of Ferdowsi University in Meshhed, Iran, along the lines of the Seantic-Elaborative System. The course extended over six weeks for a total of 52 hours of language instruction.

The students were males, native speakers of Persian, aged 13 to 15 (most were 14), from villages in southeastern Iran who had been admitted to Alam High School in Meshhed for the coming fall. Though all students in Iran begin English in junior high school and all the subjects had studied it for three years, their English had been judged weak enough by the Alam High School staff to require remedial EFL instruction during the summer prior to beginning the regular academic program in the fall.

The class met one and a half hours a day, five days a week for six weeks to give a total of 52 hours of language instruction in the classroom.

There was no language laboratory, nor was there any contact with English whatsoever outside of the classroom. Neither was any homework assigned, although a few of the students studied their dialog scripts outside of class. Emphasis throughout the course was on develop-

ing aural-oral skills, which has always been the emphasis at Sofia as well.

In evaluating the initial and final exams on the accompanying tapes, readers should bear in mind that the initial test was given on July 4, 1978, after three days of classroom instruction under the author, with the result that the poor initial performance cannot be attributed to the students' lack of familiarity with the professor's American accent. (In fact, many students were able to answer two or three of the questions put to them on the taped exam with phrases that the author taught in the first dialog covered the second and third days of class instruction: "I am/come from ;" "I am a student at Alam High School;" and "My family and I were in on our vacation.") In addition, the students did not know that the final exam would include the same questions asked on the initial exam, nor did they even have a copy of the questions asked. Neither had they been drilled on answering any of these questions.

One major departure from suggestopedia as practiced at Sofia was the total absence of placebo factors. In part this followed from the recommendation by Iranian educators in the English Department at Ferdowsi University that the uniqueness and experimental nature of the course not be revealed to the students. (Nor were students given any rationale for the seance.) Accordingly, there was no desuggestion of limited abilities or raising of expectations. (Both are routinely employed at Lozanov's Institute in Sofia from the very outset of the course.) In addition, since secondary students do not automatically accord teachers, or even professors, the same respect and authority status in Iran as in Bulgaria and the rest of Eastern Europe (or as in the United States, though to a lesser extent), it became necessary after a time to implement restrictions. This, for example, was the case of several students who made periodic attempts at usurping control of the class from the teacher and from their classmates. It was also the case for the entire class with regard to taking turns at speaking. Indeed, about half of the students would at times complain that they individually had not been given fair time to speak or perform and would criticize several other students by name whom they regarded as having had more class time. In the view of the professor such complaints were mostly without foundation, especially since many of the students so complaining had not been chosen again at their request after already having performed several times during that day's class or the previous one.

The progress by each of the students in light of the classroom discipline necessitated by the situation clearly demonstrates the fallacy of the view that suggestopedia works largely by placebo factors and the desuggestion of limited abilities.

Since it had become obvious during the first week that most of the students were uninhibited in speaking (even to the point of answering out of turn by most of the students), it was decided to discard the usual suggestopedic practice of assigning students a fictitious classroom identity, consisting of a name, address, and occupation in the country of the language being studied. This followed too from the fact that in light of

the students' provincial upbringing it would have been most artificial to talk about familiar things (a common suggestopedic practice for beginners) using a foreign identity.

It should be emphasized that despite the very great progress achieved by every student in the S-E pilot class, the course design was not optimal. For one thing, materials production was usually no more than one day ahead of the class. This followed in part from the press of time: The professor was having to design, write, and type every bit of the instructional material in addition to teaching the course every morning for five days a week. In part it followed too from the fact that it was best to elicit from the class things that the students were most familiar with and interested in before preparing each dialog. As a result, the press of time in writing dialogs and typing and taping them greatly limited attention to optimal structural sequencing within the dialogs.

It should also be remarked that the elementary-level FL course at Sofia is intensive (three hours a day, earlier four), unlike the pilot class in Meshhed, and that it runs for 66 to 70 hours, (Racle, 1976) whereas the class in Meshhed ran for 52 hours.

In the light of the class progress under the circumstances just discussed, even greater progress could be expected in any of the following conditions:

1) Extending the length of S-E instruction to one semester (over twice the amount of time as that for the Meshhed pilot class), two semesters, or, still better, to two years (four semesters). An hour and a half of class instruction a day is readily possible within high school curricula, and the basis for English proficiency established by such S-E instruction in EFL over two years can make possible for the very first time mass fluency in EFL internationally.

2) Intensive instruction (3 or 4 hours a day, as at Sofia, for example) can be expected to teach English within a much shorter time than that reserved for the Meshhed pilot class.

3) Seantic-Elaborative EFL instruction within the English-speaking countries (as in the case of foreign students studying in the U.S.), whether intensive or not, should result in even faster and greater progress on account of the numerous contacts with English speakers outside of the classroom.

The Optimal Level for Introducing Seantic EFL

Though children learn languages so much better and faster than teenagers and adults, as common sense and many psychological studies recognize by usually favoring early contact with foreign languages, there are in fact other considerations that do not favor the introduction of foreign language instruction in the elementary schools. The most basic consideration here is that fluency in any language (especially that acquired in childhood) is dynamic and requires ongoing contact with speakers of the language if fluency is to be maintained. Otherwise, fluency is easily and quickly lost (Shaffer, 1974). For most people

outside the English-speaking world there are not the environmental supports to maintain early fluency in English. At present the supports for proficiency in a foreign language are mostly related to occupational and professional needs and contacts. Consequently, such ecological supports are generally encountered only in adult surroundings. In other words, although the childhood years are most conducive to learning any language (first or second), the years intervening between childhood and the grownup professional world of international contacts usually constitute a gap that causes a foreign language to be quickly and thoroughly forgotten. In such circumstances all efforts directed towards early bilingualism in a foreign language are wasteful and doomed to failure.

At present it is mostly in the adult professional world that English as a foreign language is needed and encountered as previously mentioned at the university level and in the professions beyond.

However, a mastery of the basics of English at a level just below the university level would indeed be desirable, and as English-speaking contacts are pushed down one step at a time from the adult world, environmental supports to maintain and further develop English proficiency will spread downward contiguously to the existing supports at the present levels. Eventually the time should come when the use of English as a second language will begin in the elmentary schools and continue uninterrupted up through higher levels of education and society.

It is advocated here that Seantic-Elaborative TEFL be inaugurated at the high school level rather than directing the main thrust at the universities. One major advantage here is that far larger numbers of people will be reached through the high schools. S-E instruction in the high schools would further upgrade university instruction in various subjects by making English an effective research tool by the time the university was reached and by freeing time earlier reserved for remedial English for other courses. In addition, teenagers are still somewhat more facile at learning foreign languages than adults, even if they no longer possess the language learning facility of children. A further and no less important consideration is the fact that high school students are less inhibited and less set in their ways than university students, as a rule. Experience has shown that younger students, such as the ninth graders in the Meshhed pilot class, are far less inhibited in attempting to communicate in a foreign language than are university students or adults. Experience has also shown that the same students are far less opposed to unconventional methods than are most university students - and until widely implemented the Seantic approach will remain unconventional. Again, experience has shown at Ferdowsi University that many university students are too embarrassed to do the deep breathing in class necessary for the seance. Such embarrassment and inhibitions are much less common in high school students and in fact did not occur in the Meshhed pilot class at all.

One further advantage to adopting the S-E System at the high school level is the greater uniformity of curricular design throughout the high schools of a given country in contrast to that of the universities.

All the factors above argue overwhelmingly in favor of directing the initial thrust of the drive to adopt Seantic-Elaborative TEFL at the high school level.

Teacher Training in the S-E System

What is sketched here are just the major skills teachers of English by the Seantic-Elaborative System will need. Other aspects of the teacher training program are dealt with in the last Section "The Role of an American Academic Center".

Unlike the highly selective Suggestopedic Method, the Seantic-Elaborative System can make English teachers out of the very large numbers of people who by present standards could qualify as English teachers or as prospective English teachers. Where the necessary English language skills are lacking, the S-E System can itself be used to upgrade the English of current English teachers.

The instructive role (i.e. that aside from that of evaluating the student) of the S-E EFL teacher - at least at the elementary level of instruction - is limited to two tasks:

1. monitoring the student's pronunciation and correcting the student with explanations and examples (whether modeled by the teacher or the tape),

2. undertaking the elaboration (that is, conducting the review and improvisation).

It is unrealistic to expect that more than a small minority of EFL teachers abroad will be native speakers of English or otherwise have a native-like command of the language. Thus, it is necessary to carry on with teachers whose accents and idiomatic usage are somewhat imperfect. However, especially at the more elementary levels, less than native standards suffice and are usually all that can be expected. As a result, mastery of the language material taught to the students plus proficiency at a level somewhat beyond that to be acquired by the students at the end of the course should be minimally sufficient for any teacher to conduct the elaboration.

In addition, general courses in methodology routinely taken by teachers of all subjects, courses in the practice and theory of the Seantic-Elaborative System (with a practicum), and courses in the structure of English should round out the S-E teacher's training.

As entire generations of young people are trained in EFL by the S-E System, subsequent EFL teachers from among these generations will automatically be more fluent in the language and familiar with the System which they will be employing in the classroom.

Areas for Further Research

Although Jane Bancroft's spectacular reconstruction in 1975 of the procedures of the seance after years of painstaking research and Ali Akbar Rudgar's brilliant and instantaneous scientific explanation of the

Lozanov effect in 1977 constitute milestones in understanding the workings of the Lozanov Method, further rationalization of EFL classroom instruction requires that answers be found to the following questions through careful research.

Within the realm of the seance the following questions seek definitive answers:

1. Is it possible to use the music in such a way as to promote further memorization?
2. What is the optimal length of a seance?
3. What is the effect of the three intonational levels upon memorization?
4. Can a second active seance with attention focused on pictures accompanying the dialog or narrative help in mastering the language materials?

Within the realm of the elaboration two basic questions remain:

1. How effective are programmed materials for further mastery of spelling, writing, and structure?
2. What are the most effective means of moving information from short-term into long-term memory?

As regards the design of the materials, four questions demand answers:

1. Is a yoga-based design such as sound and color progression effective
2. What are the criteria for the best topics for the dialogs and narratives, and how should the topics be ordered and presented?
3. What structural considerations (contrastive across native and target languages and also internal to English) should there be?
4. What is the most effective combination of the above considerations?

The Role of an American Academic Center

Implementing the Seantic-Elaborative System for TEFL will require a committed and determined effort by an academic center (one which both trains personnel and also undertakes research) that has itself gained sufficient knowledge and experience in the Seantic-Elaborative Approach. That effort requires careful planning for the widest possible dissemination on a sound basis within the least amount of time. Because of their expertise, production facilities for audio-visual materials, unlimited numbers of native speakers of English available, and experience in giving advanced training to large numbers of students, American universities more than any others would best qualify as the prospective leading Center. It is clear that by concentrating the effort to spread S-E TEFL within one university, a vast amount of experience from each S-E Operation abroad will accrue to that Center and lead it continuously to

further refinement and perfection of both the S-E System and also the most effective ways of implementing it. Further, one Center will be in a position to devise a unitary and coordinated plan of operation and pursue it with commitment and determination unlike the fragmented, mutually competitive approach arising from a host of universities scrambling about piecemeal for contracts abroad. In addition, in the initial stages, at least, it is improbable that more than one university will have gained sufficient familiarity with the Seantic-Elaborative System to be able to implement it.

Thus, the thrust of the program to implement Seantic-Elaborative TEFL throughout the high schools of the world will require the training, research, expertise, and production facilities of the American Center, on the one hand, and the financing, graduate students, and domestic classroom facilities provided by national Ministries of Education, on the other.

Because of the great effectiveness of the Seantic-Elaborative System, derived as it is from suggestopedia, because of the requirement for only simple and inexpensive equipment, and because of the possibilities of rapid training or retraining of large numbers of English teachers in the System, the costs of underwriting the implementation of S-E TEFL (to be borne by each national Ministry of Education that signs a contract with the American Center) will fall well within the capabilities of each nation interested. Furthermore, the results of such a program will make the costs far less than current expenses for ineffectual instruction in English.

Thus, it becomes the task of the American Center to acquaint a select number, initially at least, of national Ministries of Education with the great potential and benefits of the Seantic-Elaborative System and of the possibilities that the Center has for helping each Ministry implement it.

For each country under contract the American Center would establish in that state a combined Demonstration and Teacher Training Center. Simultaneously it would begin to train a group of nationals at the graduate level on its U.S. campus. The Demonstration and Teacher Training Center would be staffed initially by Americans (Center faculty, advanced graduate students, and additional professional personnel hired on by the Center for a given project). The American Center would supply teacher trainer films (prepared in English by the Center) for use in familiarizing domestic teacher trainers with the S-E System at the National Center abroad. The American Center would also develop instructional materials (accompanied by teacher's manuals) - tapes, books, and other appropriate audio-visual aids - for immediate use by each Demonstration Center abroad. Since specific social, cultural, political, and contrastive linguistic considerations require adaptations of instructional materials to each national educational system, the purpose of the group of nationals being given professional graduate training on the campus of the American Center would be to return to their country to tailor the initial materials more specifically to domestic needs and to

assume control of continued teacher training at the National Center. The American Center would serve as a central repository for copies of all such modified materials, which would then accelerate and advance the development of further materials wherever needed.

The number of national Ministries of Education wanting to go over to the S-E System will soon tax the human resources of the American Center's faculty. In order to meet the international need, to retain direction of the program, and to insure uniformly high standards, it will become necessary for the American Center to let subcontracts to other qualified American universities. Quality control and supervision in each case could be maintained by sending a Center faculty member on loan to each subcontracting university to oversee the program there. In addition, certain key courses could be reserved to the Center university itself, with the result that all contract students studying in a subcontracting program would study the key courses at the Center over, say, one summer plus a contiguous long semester. Uniformly high standards could be further insured by the Center's submitting questions for the comprehensive exam and, if necessary, maintaining a veto over Ph.D. dissertations written by contract students.

In order to advance linguistic research, each contract signed by a national Ministry of Education would make a contribution to a Central Fund for Bilingual Research, with the funds allocated to meritorious research proposals. Such an arrangement would further our understanding of language and find useful application in still greater refinement of language instruction.

The curriculum for the contract graduate students would include courses in linguistics and education. Thus, the Center would need to develop a broad interdisciplinary approach involving several departments; at the very least, linguistics, English, and education.

There would be spin-off from the S-E TEFL Program of two kinds. The first would soon see the Center staff breathing life into foreign language courses at American universities, reversing declining enrollments, by putting foreign language instruction on the S-E System: revising curricula and running teacher training and retraining programs. The second type of spin-off would benefit various other departments within the Center university such as physics, chemistry, and mathematics, as Seantic-Elaborative Approaches to basic science and mathematics were instituted for various national Ministries of Education, especially in the developing nations. Contacts with these Ministries, initiated by the S-E TEFL Program, plus expertise in the Seantic-Elaborative Approach gained by the Center university would favor ministerial affiliation with the same university for the other S-E Programs.

Indeed, unique opportunities await the American Center university that responds fittingly to the equally unique challenges of the age upon us.

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Barriers to Suggestion and the Suggestive Set-Up: Their Alignment Within Fields of Human Consciousness

Allyn Prichard

Abstract

Four notions set Dr. Georgi Lozanov's suggestopedia theories apart from other learning theories:

1) The postulation of the existence of "reserves of the mind"

2) The importance of the inner unconscious functional organization of the psyche which may activate one or more of those reserves

3) The identification of three barriers (protective screens) which shield the unconscious organization of the psyche from change

4) The use of suggestion as a tool to bypass the barriers, change the unconscious organization of the psyche, and activate the reserves of the mind.

This paper attempts to clarify these four notions through a description of both their relationship to each other and to commonly understand terms describing human consciousness.

Preface

The thing I remember most about the teacher education courses I once took is that there was little in them worth remembering. I have no uncertainty over making such a statement, for I am sure that among the educators I know, I am waving a majority flag. Uncertainty is part of my life, but for other reasons.

In all fairness I must say that the technically-oriented courses I took in statistics and research methodology have served me well through the years, though I have discovered that being a well qualified educational technician is necessary but not sufficient when one attempts to innovate. Knowing *how* to do research is not nearly as important as knowing *what* to research. Technicians are in plentiful supply these days; imaginative thinkers are not.

One useful non-technical item I do remember from graduate school days is the truism that almost everyone complains, but few people care to take on the responsibility of doing something about the source of their discontent. The reason for that is not hard to find. It's easy to be a crtitic of so vulnerable a target as current educational practice; it is much more difficult to do something about it. Upon trying, one discovers that he becomes the target of the critics with whom he recently so vociferously sided (who are equally suspicious of things old or new) and the practitioners who have a vested interest in keeping things the way they are. But....that's life for those who aspire to stimulate change, and it is with no illusions about their immediate acceptability that the ideas in this paper are presented.

I must confess that five years of research have not yielded a full understanding of the topic, nor is it likely that five more years will

provide the final answers in this new, exciting field. But I do have the satisfaction of knowing that these ideas do offer fresh promise. When I was in school, no one mentioned that the mind is, under certain circumstances, capable of achieving remarkable feats: among them, accelerated learning. Behaviorism was the rage, and no one spoke about changes that can occur within a student (something clicking into place at an unconscious level of mind) so that everything starts to come easier. No one mentioned that the teacher has three opponents (barriers to suggestion) which must be dealt with in order to facilitate that unconscious shift. And of course no one specified the tools (the power of suggestion) which, when properly employed, enable a teacher to work wonders. The reason no one mentioned these ideas is of course because only a few people, mostly outside education, knew anything about them.

Those of us who are investigating suggestion as a pedagogical tool are still struggling in our efforts to clarify the phenomena we pursue. At this point, no American researcher I know is fully prepared for this undertaking. No one is a true expert, thus the uncertainty I mentioned before.

Therefore this paper is presented in all humility. Yet the hope exists that some day when the study of suggestion is more advanced, students of educational psychology will consider it so simple and obvious that they will be as bored and impatient with it as SALT researchers are with current educational practice.

Perhaps the best way to begin is with definitions.

Conscious Awareness

The term conscious awareness has been used in so many contexts and defined and redefined by so many thinkers that the meaning of the term may be ambiguous to some readers. We will limit our definition here to as simple a statement as possible: Conscious awareness is the focal point of our attention - whatever attracts and occupies our mind at a given moment.

The three most likely tenants of our conscious awareness are well-known: They are information, activities, and emotions. Information may be composed of facts, events we are observing, names, ideas, etc. Activities are focal in awareness whenever we concentrate on the details of learning or performing some physical task, such as riding a bicycle. Emotions, of course, vary widely. At any given moment we may feel happy, sad, excited, bored, calm, angry, etc.

Peripherally-Conscious Awareness

The peripherally-conscious part of our awareness records those external stimuli which register upon the brain largely without our being aware of the impact. The gestures and postures of a public speaker are examples of peripherally perceived stimuli (here, the verbal message occupies the focus of our awareness). Advertising signs on the outfield

fence at a baseball game are another example. Though we focus on the outfielder as he catches a fly ball the commercial message on the fence in the background nevertheless registers.

An important part of suggestopedic theory is the premise that every external stimulus is received and coded for storage by the brain. Whether the coding is done under conditions that make for easy retrieval later on depends on many subtle, important factors, among them the congruence of main and peripherally perceived signals, which are the focus of suggestopedic research.

"Peripherally conscious" is of course not to be confused with the term "pre-conscious", which denotes information, activities, and emotions that are already stored in the brain, located outside immediate conscious awareness, yet easily retrievable. If one attempts to recall his telephone number, his mother's maiden name, or his shoe size, one begins to realize the vast amount of information readily available in the pre-conscious mind. Although the conscious mind may have limited storage capacity, it nevertheless has amazing selectivity and retrieval capabilities, drawing first on the storehouse of pre-conscious material.

Unconscious Awareness

It is commonly realized that the three tenants of the conscious and pre-conscious also exist in the unconscious. Information, Activities and Emotions are stored there, the only difference being their retrievability, which is not easy at this level of mind.

Try to recall the correct conjugation of the French verbs you studied in high school. Or, further back in time, try to remember what you received as a gift on your sixth birthday. The information is there, if you studied French and had a sixth birthday party, but usually it was stored in such a way that mere desire for recall is not sufficient for immediate retrieval. In fact, relaxation is a better way of facilitating the unconscious search process than is trying harder.

Activities are stored there also. Brushing your teeth is automatic, once one has learned how - going to the bathroom and squeezing toothpaste on the brush is all it takes to get started. The "brush your teeth" program is stored, ready to be activited by desire, with no need for conscious attention to detail as one turns this activity over to the management of another level of mind.

Emotions of course are there, both positive and negative ones. Sigmund Freud built a career on his interpretation of the effect of the painful emotional charges stored along with childhood memories.

But what else is there in the unconscious mind? Are there abilities existing even further beyond immediate, predictable access? Suggestopedic theory holds that there is much more potential stored within the human mind that man commonly accepts, and that suggestion is the tool to be used in activating unconscious mental processes that are believed capable of accomplishing much more than calling up somewhat inaccessible childhood memories and running everyday activities such as

brushing teeth and driving a car.

Reserves of the Mind

The reserves of the mind are all of those potentials, discovered or yet undiscovered, which are contained in the human psyche. These reserves exist in addition to the three "tenants" of human consciousness (previously described) and are also activated through unconscious mental activity. Examples of such reserves are creativity, facilitation of the healing process, the various extra-sensory perception phenomena (telepathy, clairvoyance, precognition and telekinesis) and accelerated learning.

The Set-up

The Set-up is the inner, unconscious functional organization of an individual's psyche which predisposes him toward the activation of a certain ability. The Set-up includes a person's attitudes, motivations, expectancies, interests and needs and, although those elements do exist at both conscious and unconscious levels of mind, it is their unconscious level (which is intertwined with the Set-up) which must be changed in order to rearrange the set-up and through it activate the mind's reserves.

The Set-up is the mediator in the organism's reaction to suggestion; in fact it determines the strength of the reaction. Suggestion is the most powerful tool a teacher may use in creating and utilizing set-ups which can free and activate mental reserves. When this unconscious inner functional organization of personality is directed toward the activation of human reserve potential through suggestion, we then have an example of the suggestive organization and utilization of unconscious mental activity.

Barriers to Suggestion

Barriers to suggestion are aspects of the psyche which protect the set-up from change. They serve as a filtration screen, operating against impressions impacting on the psyche, thus subjecting to their requirements any change in the status quo of the Set-up. If an impression complies with the barriers' requirements, it is then allowed to "sink in", that is, to mingle with and begin to influence the Set-up.

There are three barriers to suggestion: The logical/critical barrier, the intuitive/affective barrier, and the ethical barrier. These three barriers each have specific protective roles, yet are usually intertwined in their effect. The logical/critical barrier to suggestion rejects any suggestion which fails to follow basic accepted rules of logic. For example, if a remedial reading teacher, (however naively well-intentioned she might be) says to her class "you are great readers", her students are likely to look around the room and think "Now wait a minute - if I'm so great, what am I doing here in this class while the rest

of the kids in school are doing other lessons?" thus rejecting the teacher's suggestion on logical grounds.

The intuitive/affective barrier rejects suggestions which threaten confidence and emotional security. In order to comply with this barrier, the student must feel relaxed, comfortable, and happy during the learning activities he is carrying out. The boredom and fatigue which result from excessively long classroom drills or unwisely planned homework assignments will cause this barrier to suggestion to operate at full efficiency. Not only must students feel at ease during learning activities, but they must also be comfortable with the prospects of the results of those activities - that is, they must feel good about their accelerated progress. Cases are on record of students who have deliberately answered test items incorrectly because to be successful at school learning tasks would create feelings to which they were not accustomed to dealing. The unconscious component of those feelings (intertwined as they are with the Set-up) provides a double challenge for the teacher, for competing against both the intuitive barrier to suggestion and a Set-up organized in opposition to activation of the mind's potential is indeed a complicated, subtle task.

The third barrier to suggestion, the ethical barrier, rejects all suggestions which contradict an individual's ethical principles. Although this barrier to suggestion may be of some concern to security agencies of countries around the world as they program agents for clandestine operations, it is of little concern to the classroom teacher, who of course has purely humanitarian goals. One aspect of our culture, i.e., the talkativeness and frankness of students about conditions in schools, serves as an added though largely unnecessary insurance policy against teacher misuse of suggestion techniques. An interesting exception to the general lack of arousal of the ethical barrier to suggestion in North American classrooms is the emergence of objections based on the protestant work ethic - everyone "knows" learning is supposed to be hard work. If learning somehow becomes much easier than before, it may not be considered "fair" to obtain better results with less strenuous effort.

It is important to remember that the barriers to suggestion are not a student's attitudes, motivations, expectations, interests, and needs, which are shielded by the barriers at both conscious levels of mind and at unconscious levels, where they are part of the Set-up. Barriers to suggestion are *complied with* in order to *rearrange* the Set-up and thus *activate* the reserves of mind.

Occasionally, a Set-up may change quickly and dramatically, permitting the unexpectedly powerful, complete activation of a particular reserve. More often, a Set-up is slower to change, even when the barriers to suggestion have been complied with. Changing a Set-up always involves a simultaneous suggestion/de-suggestion process: Old, negative attitudes, expectations, etc. must be "suggested out" so that new, positive ones may be "suggested in."

It should be clear from the preceding discussion that the three barriers to suggestion function within the field of conscious awareness.

The just-cited examples illustrate circumstances which are likely parallel to, if not precisely a part of, the everyday experience of many teachers.

But what about other levels of awareness? What about peripherally-perceived environmental stimuli (for example, classroom decor or a teacher's manner, i.e., dress and body language)? What about stimuli originating from unconscious levels of awareness? Do the barriers to suggestion function there also?

It appears that only the intuitive barrier to suggestion is in operation against external stimuli which are received through peripherally conscious channels, while all three barriers operate at unconscious levels of mind. The following chart illustrates that contention.

		AWARENESS MODE		
		Conscious Awareness	Peripherally Conscious Awareness	Unconscious Awareness
Barrier to Suggestion	Logical	*		*
	Intuitive	*	*	*
	Ethical	*		*

While preceding examples dealt primarily with the manner in which barriers to suggestion function at conscious awareness levels, the following discussion may serve to clarify the manner in which the anti-suggestive barriers function at peripherally-conscious and unconscious levels of awareness.

Consider a situation in which a teacher's body language indicates rejection of a student. Even though the verbal exchange may be positive, the total suggestive impact will be mixed, which is to say, not convincing. The student will likely remain unmotivated, although he may not be able to give a logical reason why. Simply feeling uncomfortable for no good reason is an example of the intuitive barrier at work against peripherally-perceived stimuli.

On the other hand when a teacher's body language is in harmony with a positive verbal message and the student feels perfectly happy and at ease (usually without knowing all the reasons why) with the total message we have an example of compliance with the intuitive anti-suggestive barrier's requirements by peripherally-perceived stimuli.

It is not difficult to illustrate the operation of the three anti-suggestive barriers at unconscious levels of mind. The logical barrier operates unconsciously when memories (perhaps of painful childhood experiences) which have left their imprint upon the psyche are compared to new life experiences. When one encounters a life experience which is similar to the one which previously caused pain, the unconscious mind is able to compare it to the deeply-stored memory, deduce the similarity,

and cause one to take a particular course of action on the basis of the comparison, but for no apparent reason. This action does not stem from a full logical critical analysis of the new situation, rather it is the result of the simplest possible logic: Something hurt me once, this new situation is dangerously like it, therefore it should be avoided.

Consider another scenario which includes the deliberate involvement of unconscious mental activity. Almost every person has at some time been faced with an important problem for which several solution options existed. Many people never make a decision in such a situation without sleeping on the problem first. That is, they take time to review all aspects of the problem before going to sleep, deliberately turning it over to another level of mind at night, in the hope of receiving a flash of inspiration (intuition) the next day. If strong negative images or feelings subsequently occur about certain options, they are discarded.

It is not fully clear whether such events indicate the operation of the intuitive anti-suggestive barrier against the suggestion "X is a good course of action," or whether the result is actually a creative level of one's mind expressing an emphatic "no". Perhaps they are one and the same. In any case, the phrasing of the suggestions one employs while turning over the problem to other levels of mind seems to be crucial.

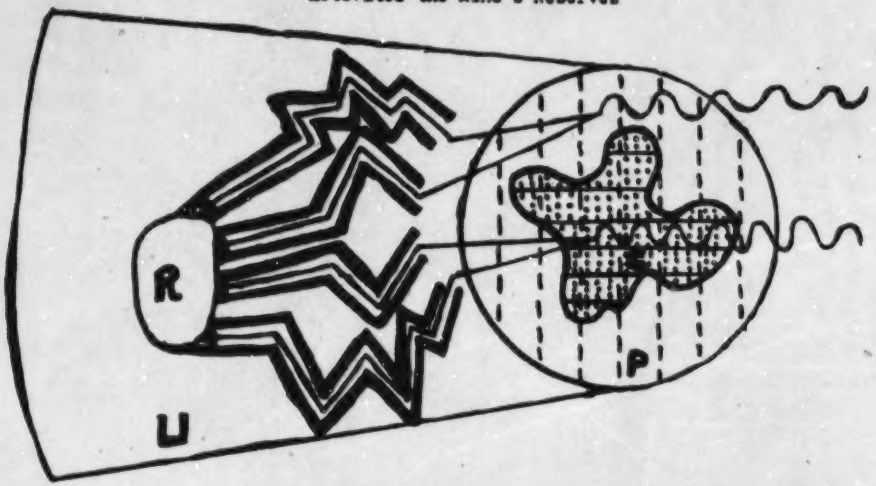
Another similar situation occurs when a person begins to experience strong ethical misgivings after a course of action has been contemplated for a time, even though no deliberately unethical plan was proposed. When these unsought warnings begin to emerge from the unconscious, it is evident that something within is being aroused. But it would be difficult to determine whether it is the ethical anti-suggestive barrier in operation, a more evolved aspect of the unconscious mind providing guidance, or to use a popular term, one's "conscience."

The nature of the cultural social suggestive norms in effect are particularly important in dealing with the ethical barrier to suggestion. It is suspected that re-arranging the Set-up through "hypnosis" may have profound effect upon whatever impulses, ethical or otherwise, emerge from within the psyche. The hypnotic implantation of blocks to memory after suggestions have been accepted is a powerful tool, the impact of which has yet to be fully assessed or publicized.

Teachers who are implementing suggestopedia have as their goal the orchestration of all aspects of the classroom atmosphere in order to exert maximum suggestive impact for the purpose of freeing the mind's accelerated learning reserves. Thus, they are primarily concerned with the conscious and peripherally conscious functioning of the three anti-suggestive barriers. Though the Set-up itself does exert suggestive impact from its unconscious vantage point, it is nevertheless changed by stimuli entering via conscious and peripherally conscious channels. The following diagram illustrates the paths suggestion takes as it enters through conscious and peripherally conscious channels, winds its way through the protective screens put up by the three anti-suggestive barriers, mingles with and re-arranges the Set-up, and thereby activates one of the mind's reserves.

The Path of Suggestion as it

Activates the Mind's Reserves



Setup

R Reserves of the Mind

U Unconscious Awareness

Logical Anti-Suggestive Barrier

Intuitive Anti-Suggestive Barrier

Ethical Anti-Suggestive Barrier

Suggestion Stemming From the Environment

C Conscious Awareness

P Peripherally-Conscious Awareness

The elegance of Georgi Lozanov's suggestopedic theory should be clear to the reader. If a child is not learning at a rate faster than before, it is because his barriers to suggestion have not been complied with in a manner which results in the reorganization of the Set-up, thus permitting the activation of more of the mind's resources.

It should be noted that anti-suggestive barriers are something a teacher can do something about. Though teachers have in the past declared themselves at the mercy of both the genetic component of IQ and the effect of socio-economic status, Lozanov's theory offers insight into both problems.

1) Although suggestion will not turn a moron into a genius, it will enable a student to get the absolute maximum from his inherited capacity, once his Set-up has been re-arranged for that purpose.

2) A common effect of lower socio-economic status — attitudes, motivations, expectations, and interests all undirected toward learning are the targets of suggestion.

The refinement of suggestion as a teaching tool will undoubtedly be one of the most exciting pedagogical developments of the 1980's and beyond.

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BOOK REVIEW

Belanger, B. *La Suggestologie: Les théories revolutionnaires du Dr. Lozanov et leurs applications en pédagogie, psychologie et médecine*. Paris: Retz, la Bibliothèque du Centre d'étude et de promotion de la lecture, 1978, 256 pp. Reviewed by Thogmartin, C., Department of Foreign Languages and Literatures, Iowa State University, Ames, Iowa.

When I began to read this introduction to suggestology and suggestopedia, I was basically skeptical about the science and its applications to foreign language teaching. After finishing the book, I am more sympathetic to suggestopedia, but still somewhat skeptical about some of its claims. I shall begin this article by briefly reviewing Dr. Belanger's account of the method and its applications, pointing out some of the positive elements which I believe help explain its success in teaching foreign languages. I will then discuss my continuing skepticism, my reservations and my criticisms concerning both the book under review and other current work in suggestopedia.

The first four chapters are devoted to defining suggestology and suggestion, in Lozanov's sense of the word, as something related to, yet distinct from, either hypnosis on the one hand or persuasion on the other. They trace the relationship between suggestology and Lozanov's work as a psychotherapist, as well as passing in review other methods of developing human potential, like biofeedback, TM, and Yoga.

As a linguist and foreign language teacher, I do not feel qualified to pass judgment on the psychological, psychiatric and neurological foundations of suggestology. My review will therefore concentrate on the last three chapters, which deal with the development and basic principles of the suggestopedic method and its applications in foreign language teaching. I shall refer to earlier chapters only when they support or explain matters under discussion in the latter part of the book.

Dr. Belanger was born in Bulgaria and received her teacher's training at the Institute of Suggestology in Sofia. Her book is based on her experience as a teacher of French, both in Bulgaria and in Canada, as well as on her interviews with Dr. Lozanov and on the published literature.

Her basic thesis is that suggestology is an optimistic philosophy of human learning potential (p. 143) based on a holistic concept of human nature (p. 226).

Suggestopedia is above all concerned with breaking down the student's self-erected barriers to learning by building up his confidence in himself, the teacher, the method and the course, as well as by developing his imagination, his sense of humor and his esthetic sense (p. 153).

For many people, learning a foreign language is a threatening experience which tends to lower their self-esteem and diminish their confidence. We have known for a long time that attitude is one of the most important factors in success in language learning (Gardner and Lambert, 1972), yet, with the recent exception of Gertrude Moscowitz' *Caring and Sharing in the Foreign Language Class* (1978), little has been written in America about fostering better student attitudes other than vague references to "enthusiasm," "flair," and "dash" on the part of the teacher. Lozanov puts strong emphasis on the teacher's relationship to the students, pointing out that his authority and the student's confidence in him are based not only on his knowledge of the language and of

teaching, but on his concern for the students and his ability to build up the morale and group feeling of the class and to give the students a sense of self-worth (pp. 142-3). The suggestopedic teacher is supposed to do this by involving the student in the course on two different levels: the *rational*, as in traditional educational methods, and the *emotional* (p. 145). The student in the foreign language class can get involved on the emotional level without threat to his own ego because at the beginning of the course the teacher not only gives him a new name in the foreign language but also a whole new history and biography, preferably a prestigious or glamourous one (p. 250). The student is then encouraged to express his feelings, desires, ambitions, frustrations in the foreign language. He is asked questions that involve him emotionally and force him to make decisions (p. 133).

In sketches the students play roles that are more fully motivated and individualized than just the "traveler" and the "hotel clerk." They are instructed to play a specific traveler or a specific hotel clerk with a certain history and certain motivations (p. 216). This taps the student's child-like delight in make believe and encourages him to have an accepting, child-like belief in what the class is doing (pp. 144-5).

The student sits in a comfortable chair in a room more like a living room than a classroom (pp.147-8). He is encouraged by the teacher to clear his mind of his everyday worries and frustrations, to be calm and relaxed but attentive. The teacher never talks about the difficulty of the material nor does he insist that students think hard about it or that they put forth a great deal of mental effort (pp. 146-7).

All of these measures are designed to make the experience of language learning as little like the student's previous school experiences as possible, in effect by "deschooling" or humanizing teaching through a change in the teacher's attitude toward the student's own needs for self-expression, self-confidence and emotional development (pp. 147-9).

Students in language courses at the Institute of Suggestology in Sofia are all volunteers, selected according to aptitude tests in language, music, concentration and receptivity (p. 204). A beginning course lasts about thirty days, with daily four-hour sessions six days a week. The material studied consists of ten dialogues built around various themes of everyday life (pp. 233-4). The dialogs are four or five pages long, much longer than those usually taught in foreign language courses and, taken all together, use a vocabulary of about 2000 words (pp. 204-5), which is incidentally what many foreign language curriculum specialists consider the minimum needed for basic communication. The words and the sentences of the dialog are chosen on the basis of their usefulness in as wide a variety of situations as possible. The basic emphasis is on teaching whole sentences both in the context of the dialog and in relationship to their native-language equivalents. Paralinguistic means of communication in the target languages, such as intonation, mime and gesture, are also taught. A higher priority is given to communicative competence than to grammatical correctness, at least in the earlier stages (pp. 229-30).

Each lesson is divided into a pre-session, a session and a post session, and each of these stages is divided into two parts:

Pre-Session

1. The teacher introduces the content of the dialog, using gestures and mimes.

2. The teacher presents the text of the dialog orally and the students repeat it. The teacher uses a highly emotional, expressive intonation to read the text. As much as possible, the students imitate his tone of voice and his gestures, both to learn the paralinguistic communication system of the language and to build up associations that help in memorizing the

text, which the students have not yet seen at this point (p. 205).

The session

The session is the heart of the suggestopedic method. It 's a highly ritualized event which is claimed to help students memorize four to five times as much material as they would learn in the same amount of time in a traditional course (p. 206).

1. *The Active Session* The teacher reads aloud a sentence of the text in the native language of the students, pauses two or three seconds, then reads it in the target language. Students follow the text in their books and try mentally to pronounce it. This session of active concentration usually lasts about forty-five minutes.

2. *The Passive Session* This is the aspect of the method that is most novel and has attracted the most popular attention. The teacher invites the students to relax and listen to a recording of baroque or preclassical music (a list of suggested selections is given on page 215). While the students relax and listen to the music, the teacher reads the dialog once again, still in an emotionally-charged, artistic intonation. During the passive session, some students are in a state similar to meditation, some find emotional release, and some just become more relaxed (pp. 133-4). The students build up associations between the words of the dialog and the mental images they form while listening to the music, which thus becomes a mnemonic device for facilitating verbal learning (p. 210). The claim is advanced that music of the type recommended for the passive session promotes alpha waves in the brain (p. 133, p. 207), diminishes the difference in levels of activity of the two hemispheres of the brain during intellectual effort (p. 153, p. 210), reduces intellectual tension (p. 210), and increases receptivity and memory capacity (pp. 133-4, pp. 210-15). The stated goal of the music and relaxation is to stimulate cortical activity similar to that which occurs in childhood before the specialization of the two hemispheres of the brain. It is claimed that at that time information is still perceived and assimilated easily, since the schools have not yet oriented learning toward the verbal and rational, inhibiting other types of learning (p. 153).

Post-Session

1. *The first actualization* After the session the students start using actively the material that they have just assimilated through reading and conversation. They answer questions from the teacher designed to elicit an opinion, or an emotional reaction, or to make them use their imaginations (p. 133, p. 207).

2. *Second actualization* The teacher explains the grammar covered in the lesson now and has the students read or listen to texts in which the vocabulary and sentence structures of the dialog are used in new and different combinations. Then the students improvise sketches based on the dialogs, acting out real situations in which they might use the language (p. 207). They use the material in the dialogs as resources for self-expression and try to achieve spontaneity in using them appropriately (p. 216).

Is this method, then, the answer to all the foreign language teacher's problems? No, unfortunately, because it has certain limitations. According to Dr. Belanger, suggestopedia works best with some students and a few teachers for a limited period of time. The method is unsuitable for students who are too logical or analytical (p. 228), those who are not susceptible to suggestion, and those who are totally uninterested in music (p. 213, p. 228). It is also unsuitable for professional musicians and others with a high degree of musical sophistication, who tend to listen to the music analytically during the passive session, rather than accepting it as an esthetic experience (p. 214).

It is also difficult to find language teachers who can be trained to

use the method effectively (pp. 220-1). The ideal suggestopedic teacher must have a smooth, rich voice with a wide range of volume and pitch. He or she must have an agreeable, well-groomed appearance, and a calm, confident air, as well as a love of his profession and a sensitivity toward students. He must have from three to six months additional training, preferably at the Institute of Suggestology in Sofia, or another training center, in psychology, music, acting, psychodrama, group therapy and yoga (p. 208). Even then, results of the method vary from teacher to teacher (p. 221).

The method is most effective in the early stages of studying a language, giving students some language to work with and building up their confidence in their command of the basic vocabulary and useful sentences. After about 250-300 hours of instruction, the effects of novelty and surprise start to wear off, and students are switched to more conventional methods (p. 229).

I think some elements of suggestopedia as currently practiced may be bound to a specific Bulgarian cultural situation and would need to be modified to be most effective in an American setting. For instance, Dr. Belanger notes that when the method was used to teach French to English-speaking Canadian civil servants, it was no more successful than several competing methods. She believes that this relative lack of success was due to the fact that the civil servants had little appreciation for and interest in classical music (p. 214). The same could be said for most American students.

Suggestopedia relies on other cultural values that are perhaps not as highly regarded in the United States as in Bulgaria. A great deal depends, for instance, on the prestige and authority of the teacher (p. 57, p. 143, p. 202), whereas Americans, particularly students in the post-Watergate, post-Vietnam generation, are skeptical of prestige and authority and very grudging in their admiration of their teachers. Suggestopedia is also supposed to reduce students' "aggressive and individualistic tendencies" (p. 205) and make them more cooperative and less competitive with their classmates. Since Americans prize competitiveness, individualism, and even a degree of aggressiveness, there may be a conflict of values here as well.

Both the general public and the teaching profession have concentrated most of their comments and criticism on the passive session. I believe that the following factors have also contributed to the success of the suggestopedic method, and that further research in suggestopedia should use experimental designs calculated to establish the relative importance of these factors, as well as of the passive session.

1. *Selection of students.* This includes self-selection, since the volunteers in suggestopedic courses are already probably highly motivated and favorably disposed toward the method. Research should also be done to establish the relative importance of the various measures of individual ability used to select students for the courses.

2. *Attention to student attitudes and needs.* Most research on student attitudes has been concerned with the attitudes the student brings into the course with him and not on the teacher's conscious efforts to create a positive atmosphere in the class.

The fact that the course appeals to the student's emotional and esthetic needs, as well as his need to communicate and to make friends, all things that are too much neglected in most foreign language courses, has undoubtedly contributed to the success of suggestopedia.

3. *Language chosen for communication, not for grammar.* This is related to factor 2 — since the language taught is chosen on the basis of the student's needs for self-expression and communication — rather than as a set of examples of grammatical constructions. The use

of meaningful language of high frequency in everyday sentences and of all the resources of paralinguistic communication is bound to produce higher student morale and better practical results than does the practice in too many courses, both audio-lingual and traditional, of concentrating effort on difficult, low-frequency constructions whose usefulness in communication has never been seriously examined (e.g., the agreement of the past participle in French).

4. *Intensive exposure to language.* Lenneburg pointed out that one of the biggest problems of deaf children is that the schools that teach them language through abstract grammar courses do not expose them to enough real language (Lenneberg, 1967). Perhaps foreign language students, who often show aberrant grammar and language deficits in their second language strikingly similar to those of deaf children in their "first" language (not counting sign) are suffering from a lack of exposure to meaningful language. Suggestopedia enriches the student's exposure to language in two different ways. First, all intensive courses are more effective than the usual hour-a-day, three-to-five days a week approach. Second, in the Suggestopedic method, students are exposed repeatedly to the same vocabulary and structure in several different ways, in a context in which the language is as meaningful as possible, both intellectually and emotionally.

5. *The use of the sentence as the basic unit of language taught.* This means that students learn a repertoire of useful sentences as wholes before they start to analogize new sentences or analyze them grammatically. This has an advantage over the grammar-translation method, in which they are too often given lists of words to learn out of context and then fit together according to the rules, often leading to the student wanting to account for every word of the native language in the target language and thus to interference errors from the native language.

While the audio-lingual method avoids these problems, it sometimes forces the student to learn sentences whose full meaning he does not know, which is psychologically difficult and counterproductive.

The late sixties saw the debate of foreign language teachers over the relative merits of the grammar-translation and the audio-lingual methods. Neither method won a decisive victory, perhaps because both neglected the student's need to express himself. Both selected sentences and words too much for their value in inculcating grammatical points, rather than their usefulness in communication. Both taught much the same kind of grammar, although one taught it inductively and the other deductively. Both starved the student of contact with real, natural language. The audio-lingual method had real advantages over the grammar-translation method in teaching pronunciation and a superficial oral fluency, but it defeated its own purpose through an almost neurotic fear of student error that kept students repeating sentences by rote until they become practically meaningless.

6. *The relegation of error to a more reasonable place in the syllabus.* The theorists of the audio-lingual method, believing language to be a set of habits, were afraid that errors would become habit and could not be eradicated. Occasionally this happens, but most psychologists would agree now that human language learning is not just habit formation but a very complex process in which the learner constantly tries out hypotheses, makes new rules and abandons old ones as he is exposed to more and more language data and builds up a more and more complete mental grammar of the language. Suggestopedia is compatible with this view, as it teaches that mistakes are natural at first and not to be overemphasized. This leaves the student free to try to use all his language resources to communicate.

The book, as I hope this review has shown, is a valuable document

on suggestopedic methodology and practice. It does, however, have some flaws that considerably diminish its value and impact.

Some of these problems are minor errors in research, such as referring to the Maharishi Mahesh Yogi as the Maharashi Mahesh Krishsna (sic) (p. 121), and to linguist Walpurga von Raffler as Wartburga von Rafler, as well as giving Noam Chomsky a birthdate of 1908. John Lyons gives 1928 in *Chomsky* (1977). I am also puzzled as to why Dr. Belanger asserts that the United States government subsidizes the Transcendental Meditation movement (p. 122) and that the mass media in the United States carry out a constant propaganda campaign in favor of bisexuality (p. 91).

These minor details seem to me to be symptoms of larger problems in research and organization. The book is not tightly enough organized, so that the same topic is sometimes covered in two or three different places in almost the same words. (See, for example, pages 166 and 208, as well as the pages referred to in this review where I have given more than one page reference for the same fact.)

There are other signs that suggest that the background research could have been more thorough and better assimilated: There are only forty-five items in the bibliography, of which only nine are in French and ten in English. All facts tend to be given the same importance, so that generally accepted methods of psychotherapy are given a treatment little different from that given to the Coue method or other movements of marginal intellectual importance.

The book's most serious problem, however, is a shortage of data from the results of empirical experiments comparing suggestopedia to other methods of foreign language learning. Four experiments of this type are reported. In an important early one in Bulgaria in 1965, the control group which used traditional methods of language learning rebelled after a few weeks and was allowed to join the experimental treatment (pp. 167-9). In an experiment in East Germany, the suggestopedic method had the same results as the relaxopedic method and twenty percent better results than the traditional method (p. 175).

In the Canadian civil service school in 1977, the suggestopedic method did no better than the competing methods (audio-lingual, audio-visual, structuro-global, situational and traditional), but Dr. Belanger feels that the method was not properly applied in that experiment (p. 177).

At Scarborough College in Toronto, a summer school course in French using suggestopedia methods is asserted to have had three times the results of the average language course in Canada, but detailed statistics are not cited (p. 180).

I believe that suggestopedia has reached a degree of maturity at which it is ready to be given tough, carefully designed empirical tests in competition with other foreign language methods. Such tests should help decide just where suggestopedia fits into the whole array of foreign language teaching techniques available to the innovative teacher. Certainly, because it focusses on the student and his need to communicate, suggestopedia brings a welcome counterbalance to a tendency in America toward a mechanical approach to language teaching overly concerned with form rather than content.

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